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English

A Resource Guide for the Senior Division

1980

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Please note
This insert has been used because the acknowledgements page was accidentally omitted from the book by the printer. This error will be corrected in subsequent printings.

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Contents

The curriculum guideline *English, Senior Division, 1977* provides a set of principles for curriculum design in English for the Province of Ontario. The guideline identifies priorities and aims, establishing general expectations for English courses in the Senior Division, and provides assistance in the evaluation of programs and students' work.

The chief purpose of this resource guide, which is intended to supplement the Senior Division English guideline, is to present a variety of additional practical suggestions for:

– organizing long- and short-term units of study;

– planning integrated approaches to the English program;

– developing writing activities;

– evaluating students' writing to bring about improvement in language proficiency;

– establishing evaluation standards;

– reviewing existing programs;

– designing future courses.

The intention behind the development of provincial curriculum materials that are more descriptive and specific than in the past is to provide a sound base for local curriculum development. At the same time, the flexibility inherent in the Senior Division English guideline and its accompanying resource guide ensures that the classroom teacher exercises a high degree of responsibility in the building of local courses of study. In developing programs for their particular schools based on the guideline, English teachers and local boards will need to adapt the courses for each grade and level of difficulty and, to a lesser degree, for each classroom in order to accommodate individual needs, abilities, and differences.

This resource guide contains material whose suitability ranges from Grade 11 to 13 and from the basic to the advanced levels in each grade. A suggested grade, or level, is noted for some units, but not for all units since teachers may be able to use an approach with more than one grade or level depending on the needs and interests of the students.

The central focus in the guideline and in this resource guide is on developing competence and imagination in writing. Understanding of language and proficiency in its use can help the student to develop the ability to perceive life realistically, to continue the process of self-development throughout life, and to contend successfully with the complex demands of work and leisure. The appreciation and enjoyment of literature, combined with proficiency and creativity in the use of language, can contribute significantly to personal fulfilment in our society.

Rationale

As stated in the Senior Division English guideline, integration is central to a well-balanced program. It is a process whereby the teacher helps the students to see the study of English as an interrelated whole rather than a series of isolated elements.

Students are able to apply the principles and forms of effective communication when they:

– have a clear purpose and a definite audience in mind;

– clearly understand these principles and forms;

– feel a strong need to learn these principles and forms;

– recognize specific shortcomings in their work;

– perceive that personal ability in speaking and writing has value;

– practise what they have learned in response to an identified need;

– perceive the underlying structures of English and the transferability of language patterns;

– intuitively appreciate the rhythm and power of English in good writing;

– participate in integrated learning activities.

The sample units of study in this resource guide have been designed to involve students in using language to plan projects, collaborate on cooperatively determined tasks, explain relationships, compare alternatives, suggest or test hypotheses, predict probabilities, justify conclusions, act out dramatic roles, interpret attitudes and feelings, and express imaginative ideas. In its emphasis on integration and the need for language learning in all subjects across the school curriculum, the resource guide recognizes that language is a consciously *and* unconsciously acquired pattern of interacting skills and abilities in thinking, speaking, listening, viewing, reading, and writing. Most of the sample units focus on two or more areas of the English curriculum. With units that have their main focus on a single area such as writing, language study, or literature, the teacher may design follow-up activities that provide the students with opportunities to apply what they have learned in one area to new contexts.

All of the units in this resource guide have been developed to amplify the principles of program design stated in *English, Senior Division, 1977*. Most of these program units are presented in a specific, but not restrictive, format so that teachers may adapt the materials and suggestions to courses offered at varying levels of difficulty.

The guideline for Senior Division English states:

> In all subject areas, the use of language involves the student in the formation of concepts, the elaboration of symbols, the solving of problems, the organization of information, and interaction with his or her environment. Teachers need to recognize and reinforce the central role of language in this learning process.[1]

Since the language activities of reading, writing, speaking, and listening are the basic means of learning common to all subject areas, all teachers in a school should co-operate in designing a language policy that ensures that each of the four aspects of language receives appropriate emphasis and consistent treatment in all subjects of the curriculum. The establishment of such a policy should not only promote a concerted emphasis on improving the students' language skills but should also clarify the staff's educational goals.

As the staff works to develop a school-wide language policy, each teacher should consider in what way his or her program contributes to promoting the following objectives:

- to help the students become independent thinkers;
- to develop the students' ability to write;
- to refine the students' ability to read;
- to improve the students' ability to speak;
- to refine the students' ability to view and to listen;
- to enhance the students' ability to appreciate the various functions and uses of language.

In order to promote these objectives, all teachers should ensure that a sufficient amount of time is devoted to the development of each of the four basic language activities (listening, speaking, reading, and writing), and that none of these is given disproportionate emphasis. For example, an imbalance between teacher talk and student interaction may indicate that the development of speaking skills is not receiving adequate attention. There ought also to be a deliberate attempt to bridge the gap between the students' language and the specialized language and terminology of a particular discipline. Failure to provide such a bridge may, for example, inhibit the development of reading skills. (Refer to the section on reading, p. 7.) Similarly, lack of attention to the organizational or structural patterns commonly found in the reading materials of certain disciplines may affect the students' comprehension.

A school-wide language policy helps teachers increase consistency of standards in marking students' written work and in projecting expectations for the quality of students' work. Such a policy may also encourage all subject teachers to reinforce in an orderly, progressive way the development of certain writing skills and techniques. (Refer to "Expository Writing", p. 32.) Although content and style of writing are the major concerns, a uniform style for acknowledging references (footnoting) and compiling a bibliography, and a commonly accepted set of marking symbols, would prevent much of the confusion students experience when they receive different directives in their various classes.

It is suggested that principals and department heads make this section available to teachers in the other disciplines.

[1] Ministry of Education, Ontario, *English, Senior Division, 1977* (Toronto: Ministry of Education, Ontario, 1977), p. 5.

Introduction

This resource unit has as its focus the following purposes:

– to present a conceptual framework of reading theory by reviewing current concerns and ideas related to the development of reading proficiency;

– to urge English department heads and teachers to provide leadership in the development of a comprehensive, school-wide reading policy;

– to give one concrete example of efficient reading habits by presenting a description of the personal reading habits of a mature reader;

– to indicate some helpful resources.

The evidence presented in the Bullock Report, *A Language for Life*, should do much to free teachers from such obsolete notions as the "threshold view" which sees learning to read as a "once-and-for-all step" accomplished in the elementary school. The report effectively demonstrates that there is no cut-off point beyond which it can be taken for granted that a student has all the reading skills he or she needs. As I. A. Richards points out, "We are all of us learning to read all of the time." If students are not learning to read, they are probably learning not to read by developing coping skills that mask their inabilities in this area. Every teacher in the Senior Division is daily confronted by students who are experiencing limited success largely because of reading deficiencies.

When reading is taught in isolation in the curriculum, it is difficult for the student to appreciate the integrated nature of reading, thinking, listening, speaking, and writing. The individual student's proficiency in any of these skills will be directly reflected in his or her approach to reading:

> No single model will serve to describe the reading process, because there are as many reading processes as there are people who read, things to be read, and goals to be served. Reading is as varied and adaptive an activity as perceiving, remembering, or thinking, since in fact it includes all these activities.[1]

A striking characteristic of reading and study skills is that they underlie the learning activities in any subject area and are, therefore, a central concern for all teachers in all disciplines. At the same time, there is a valid function for a reading specialist to work on an individual basis with students experiencing severe difficulties, to offer advice to all teachers, and to assist in establishing the means for assessing and monitoring the development of students' reading abilities.

1. E. J. Gibson and Harry Levin, *The Psychology of Reading*, p. 454.

Understanding the Reading Process

Reading is an interactive process by which the reader reconstructs meaning from the text. The degree of success in reconstructing the meaning depends upon:

- what the reader brings to the text;
- what the text brings to the reader.

Attitude towards reading is largely determined by the image of self as a language user. Some students will have had previous school experience that supports a positive language image; other students may have a damaged self-concept.

What does the reader bring to the reading process?

In the process of responding to the text, the reader brings to bear:

- his or her personal background of knowledge, experience, attitudes, and emotional responses;
- his or her personal experience of language;
- a set of personal reading techniques by means of which he or she analyses and synthesizes the passage;
- his or her personal cueing systems which include:
  a) awareness of sight-sound correspondence through spelling;
  b) a knowledge of patterns within structural units such as words, phrases, and clauses;
  c) a knowledge of conventional word orders;
  d) sense-making patterns that enable him or her to create meaning from the passage and to check the sense as it develops in the context.

What does the text bring to the reader?

The text conveys meaning by means of:

Graphic information. The letter shapes of a modern English text derive from the conventional Greco-Roman alphabet.

Phonological information. The alphabet communicates by segmenting significant units of sound in the flow of spoken language and by presenting these according to the principles of orthographic information.

Orthographic information. The orthographic system of a modern English text represents morphophonemic patterns of English in the language sound system according to an evolving system of conventions or spelling rules.

Syntactic information. Syntactic information relates to the system of grammatical rules governing the choice of various elements of structure.

Semantic information. Semantic information relates to the patterns of meaning and the associations that enable the reader to make sense of a given passage.

When a reader cannot understand what he or she reads, the difficulty lies in either the reader or the text. For example, in assigning texts or passages to be read by the class, the teacher needs to determine the readability of the text as well as the reading ability of the students. Many practical methods have been developed for assessing both the "readability" of texts and the reading ability of students. Most of these measuring devices, however, are in the early developmental stage, and tend to be linguistically superficial. It is therefore advisable for experienced and skilled teachers to rely on their own common sense and sound judgement, using more formal tests simply to obtain additional information that may prove useful.

The Development of Reading Proficiency Across the Curriculum

Learning to read is a continuous process; it is not completed by the end of the Intermediate Division. Senior students need to improve their reading abilities as they are confronted by the challenge of dealing with an increasingly greater volume of reading material. The texts with which they must work are increasingly complex, and the research projects that they are expected to undertake require effective reading strategies. These increased demands apply not only to the students' reading in the English program, but also to their reading experiences in other subject areas.

In order to promote the improvement of the varied reading skills that students will need in the Senior Division, teachers will need to study ways in which they can encourage students to adopt more effective reading habits in each subject area. Also, each teacher should become familiar with the basic principles underlying the reading process so that he or she may assist students in their reading and select reading materials appropriate for them.

A number of very complex factors affect the student's success in reading and, as a result, there is no single method that guarantees success in teaching students to read more effectively. There are, however, a number of methods that all subject teachers may employ to encourage the development of better reading skills.

The teacher should take care to assess the complexity of the organizational patterns and syntactic structures in the materials he or she gives to the students. For example, an article written by a university researcher for his or her peers may contain ideas that the high school student is capable of grasping, but may be written in such a complex manner that the student cannot penetrate to the essential meaning. Judging the readability of a text involves an assessment not only of syntax and organization, but also of vocabulary and ideas. The teacher will also find it useful to consider the interest which the text is likely to generate. Although there are a number of formulas for measuring the readability of a text, the best judge of the suitability of a piece of writing is the teacher who is aware of the students' abilities, interests, and intellectual and experiential backgrounds, and who recognizes the importance of avoiding unnecessary frustration and of promoting success in the students' reading experiences.

Teachers can encourage the formation of productive, lifelong reading habits by emphasizing different reading techniques for different purposes. Understanding the basic principles of the reading process and being aware of factors that limit an individual's comprehension may help the teacher temper some of the more alluring promises of speed reading. Each student's effective reading rate will vary from one text to another, depending upon such factors as the individual's intellectual and experiential background, his or her word-attack skills and language facility, and the purpose for which he or she is reading.

English teachers in particular can seize the initiative in helping each teacher in the school to be aware of the underlying principles of the reading process and the means which may be used to promote the development of students' reading skills in his or her classroom.

The Reading Habits and Techniques of a Mature Reader

What can be learned from a description of the reading habits of a mature student? The following statements are taken from an account of one person's reading habits, given in *The Psychology of Reading*.[2] From this description, written by a young scientist, an inventory of good reading habits, attitudes, and strategies may be itemized as follows:

1. *Maturity and independence in reading habits*. The development of advanced reading habits is the objective so often identified in school programs. With personal maturity, the reader places a high value on reading. "Next to professional reading, I mostly read news and political writings, and my favourite entertainment literature is and always has been science fiction."

2. *A love of reading diverse reading materials*. Since this student aims to become a member of a profession, he recognizes the importance of reading in his field, and he supplements this main activity by reading for information and entertainment – both leisure-time activities. "I will read almost anything put under my nose."

3. *A positive attitude towards reading based on personal experience*. The classroom environment that is rich with opportunities for reading and sharing perceptions about what is read helps to make reading a satisfying experience which inspires the learner to pursue reading pleasures beyond the classroom. "I read my favourite books again."

4. *A sense of satisfaction and pleasure*. Satisfaction is derived from working with professional journals in one's chosen field, and pleasure is derived from a personal preference for science fiction. "My background is technology: physics, computers, electronics. More than half of my reading is in one of these areas. . . . Science fiction is the easiest to read, of course, and I read something like a novel from beginning to end."

5. *The application of good reading techniques or strategies*. These habits or techniques may be summarized as follows:

Skimming: "I skim most in professional literature because I don't like to get bogged down."

Sampling: "Before I buy a book, I generally read a page or two at random to see if I like the feel of the author's writing (I do this with texts and professional books, too)."

Adjusting speed to purpose for reading: "I read entertainment literature very fast, but not skimming or skipping material unless I don't like it."

Reading for comprehension: "I skim the material, looking mostly for conceptual statements and reading all the graphs and their headings. If my attention is drawn to a particular picture, then I rapidly read through the written material referencing it. If I don't comprehend, or I enjoy the whole tone of the article, then I'll go back and read the article carefully from beginning to end, doing the math in my head when I can, and on paper otherwise."

Rereading for appreciation: "In some cases, when I really like a passage, I'll read it several times before going on."

Previewing: "In journals, of course, my selection begins with reading abstracts. If the abstracts look interesting, I look at the pictures, generally skimming the material referencing it."

Revising reading habits: "I didn't always read professional material this way; as an undergraduate, I tried to read physics texts continuously from beginning to end, a very time-wasteful method. Not only are many of the books indifferently written, but I got terrifically bogged down in detail. Thus, the way I read now developed slowly, over a period of years."

Developing interest and avoiding boredom: "I settle down to read from the beginning articles which really interest me. I cease doing this when the material becomes boring or poorly written (to my taste) and begin skimming again until I reach something interesting, at which point I start reading all the words. I should mention that when material is alternately boring and interesting, I tend to skip about, not reading with continuity. This is especially true of large texts, containing lots of subject matter."

Gestalting for deciding what to read: "Sometimes I try to assimilate great clumps of words, even paragraphs at once, sort of in a gestalt fashion, so that I can get an approximate representation of basically what the author is trying to say in that material, and sometimes it's like running a tape reader . . . keeping my eyes open for significant words or phrases, at which point I will stop, do a gestalt, and if that's interesting, read that material more slowly."

These efficient reading techniques may be summed up as follows: previewing, skipping, skimming, scanning, gestalting, sampling, revising reading habits, reading entertainment literature very quickly, avoiding the pitfall of getting bogged down in detail, and ceasing to read when the material is boring. All of these techniques deserve consideration in every subject area in the Senior Division.

By employing these techniques, a student is able to sample a wide range and an extraordinary quantity of printed material in order to decide what has to be read more carefully for comprehension. Senior Division students who experience reading difficulty may be unaware of these efficient reading techniques and how to use them intelligently.

The Relationship Between Reading Rate and Comprehension

Speed Reading

From time to time, courses in speed reading receive considerable public attention. The prospect of tripling one's reading speed through the application of the special techniques of speed reading is particularly alluring in a world of excess verbiage.

In a typical speed-reading course, the trainees meet once a week for several weeks. Each session lasts two hours or more, and much home practice is prescribed. The training methods make use of some of the following techniques:

1. reading down the page, not across from left to right;

2. reading complete thoughts or thought patterns, not one or two words at a time;

3. avoiding mental and eye regressions;

4. using the hand as a pacer down the page for one's eyes to follow;

5. previewing and "threading" a total text.

If a person works intensively with these methods for several weeks, improvement in reading efficiency often results. The person may indeed increase his or her reading speed with some varieties of print material. It is estimated that the average adult reads about 200 to 300 words a minute. Many of us habitually move our eyes along the lines of a printed page as though it were a tortuous cow path and not a smooth super highway. However, if a person is a good reader, he or she probably makes fewer eye fixations per page than a poor or slow reader. The fovea of the eye (the area of clear focal vision) can reach about ten to fifteen letter spaces of average printed text in a single focused fixation. The duration of fixation (pause time) varies with the difficulty of the material and the skill and ability of the reader, as well as his or her prior knowledge of the content. It has been estimated that a good reader working with easy material might read up to 800 words per minute with adequate comprehension, depending on his or her purpose or the task at hand.

A strong feature of commercial speed reading courses is eye training and the improvement of the efficiency of the oculo-motor system. One technique for eye training is "threading" or reading down the page; the reader uses the hand as a pacer and concentrates on the main ideas, resisting the impulse to dwell on individual words. At first comprehension is low, but with practice the comprehension rate can be forced up to match the threading rate, or so the argument goes. Passages are often "rethreaded" after notes have been written on what has been grasped from a first rapid "thread-through" preceded by a "preview".

There is a limit to how fast a person can read with good comprehension. Really fast reading results in a loss of factual detail and often interferes with the reader's ability to draw those inferences which would naturally cross his or her mind. When critical thinking is required for the understanding of difficult passages, the relationship between comprehension and speed reading is usually minimal. High speed reading of 1500 words per minute or higher is useful for getting an overview of lengthy material. Speed reading is also helpful in judging what passages are really informative and which are irrelevant to the exact purpose of the reader. The passages that may be ignored and those that need careful rereading may thus be identified.

Improving the Student's Reading Rate

Students can usually learn to read faster when they want to and when they receive the appropriate instruction. With most reading materials, speed increases to a significant extent as the individual's powers of comprehension develop.

In most cases, it is not a question of developing a whole new set of habits; rather, the teacher's task is to:

– refine the reading skills the student already possesses;

– develop any basic skills the student still lacks;

– lead the student to an understanding of those reading abilities and habits that characterize an efficient reader who enjoys reading;

– teach the student to preview and set a purpose, then skim, scan, skip, or read carefully according to that clearly defined purpose.

A distinction between speed and rate is useful. The notion of speed in reading centres on *how fast* a person can read. Rate is a more flexible concept, suggesting the need to match speed to the nature of the material and the purpose for reading.

Some of the implications of this distinction for classroom practice are summarized in the following four points:

1. Speed reading is only one of many abilities students need to develop.

2. Flexibility in reading rate is more important than excessive speed.

3. The skills a student brings to bear in reading a passage should be determined by the reader's purpose and the nature of the material.

4. Comprehension depends on the student's selection of appropriate reading and thinking strategies, as well as a suitable reading rate.

To develop a student's ability to read at a rate appropriate to his or her purpose and the nature of the material, the teacher may find it helpful to give instruction in the following techniques:

1. previewing – looking over or skimming the text assigned, noting headings, subheadings, and graphic information;

2. sampling passages lightly or scanning to get the general gist of the thought development;

3. self-pacing to avoid distraction or slowing down;

4. deciding where in the text skimming or scanning is appropriate and where more careful reading is required. Comprehension of the passage will help to determine which technique is required.

One of the most productive ways of working with students who are experiencing reading problems or complaining about the amount of material to be read is simply to design a questionnaire that elicits from them what they do when they read and thus have them discover their own use of inappropriate techniques. The questionnaire should be used as the basis of an interview with the student in which the teacher offers supportive guidance and suggestions.

Some Procedures for Informal Assessment of Reading Skills

The following procedures may be used to diagnose the students' needs and abilities.

1. Comprehension-testing
To assess the reading habits of a new class:

a) Take a sample page from the text to be used for the course.

b) Prepare a short series of comprehension questions based on the main ideas and relationships expressed in the passage. Include questions pinpointing:
– main idea
– supporting details
– relationships between ideas
– inferences to be drawn
– the meaning of key words

c) Distribute copies of the passage and your questions to the class.

d) During the test, observe the pace at which individual students work, making special note of fast and slow workers.

e) Collect the written answers and read them to identify:
– students who may need continuing help in class;
– students who may need an interview or further assessment;
– students who need further assessment by a reading specialist, if such services are provided by the board.

f) Take up the exercises with the class. Have a discussion on techniques that result in more efficient reading.

2. Assessment of students' understanding of organizational elements
After distributing new texts, have the students note the organization of the text and review the use of the following:
– table of contents
– index
– glossary of terms
– units or chapters
– headings and subheadings
– charts, graphs, pictures, and other visual information

3. Use of cloze exercises
In order to improve the students' comprehension skills, the teacher may wish to use some form of the following exercise based on the cloze technique.

a) Retype a passage of text, deleting words according to some pattern related to the instructional objective. For example, the pattern could be determined by punctuation, a recurring spelling element, or letter sequences in frequently misspelled words. Or items such as the following could be deleted:
– technical terms or synonyms
– words such as nouns, verbs, pronouns, adjectives
– other words appropriate to the needs of the subject

b) Distribute copies of the retyped passage to the class, retaining the list of deleted items for your reference. Allow sufficient time to give students the opportunity to choose the best replacement words for the passage.

c) When the students have finished, have them work in pairs or in small groups so that they may explain their choices to each other. All choices should be assessed according to the two main criteria of preserving the meaning in context and fitting in with the syntactic pattern of the text. Appropriate choices are all acceptable. In matters of spelling, punctuation, and capitalization, the choice must be correct.

4. Use of student summaries
Select short significant passages and ask students to rewrite them in their own words. Have the students exchange and discuss their written efforts.

5. Use of student outlines
Select significant passages and ask students to reduce the main ideas to an outline. Prepare a model outline and distribute copies to the students after they have exchanged and discussed their outlines.

6. Use of transmedia tasks (tasks in which students are asked to express visual information verbally or verbal information visually)

a) Give students visual information related to the subject, such as:
– diagrams
– charts or graphs
– pictures or drawings
– maps
– symbols and signs

Ask students to state in their own words the information contained in the visual material. For instance, distribute diagrams of a pump or an electric circuit; ask students to label the parts and, using the labels, to describe the operation of the pump or circuit.

b) Reverse the procedure: give students verbal descriptions of a process or an operation, and ask them to express the verbal information in visual terms by producing a sketch, graph, chart, diagram, or appropriate symbol or sign.

7. Use of activities specifically related to the students' needs and problems
Depending upon the subject matter and the needs of the students, have the students select activities such as the following:

a) Scramblings
– unscramble words in sentences
– unscramble sentences in paragraphs
– organize the scrambled paragraphs of an essay or short story

b) Completion tasks
– complete sentences in which the opening few words introduce a definition
– complete paragraphs in which the topic sentence identifies the development required

c) Formulating questions from given information

d) Summarizing passages by outlining contrasting or parallel components under headings such as:

– arguments for (pros)	– arguments against (cons)
– things to do (do's)	– things to avoid (don'ts)
– good effects	– bad effects
– benefits	– limitations
– advantages	– disadvantages

An Inventory of Reading Habits

A practical application of the concepts developed in the preceding sections follows in the form of a questionnaire which can be used to develop an inventory of each student's reading habits. Effective reading and studying go hand in hand; through the process of completing the following inventory of reading habits, students can become more aware of the types of reading that contribute to efficient learning.

The teacher may wish to begin by conducting a discussion of the wide range of materials available for reading. A list of items such as novels, poems, short stories, plays, magazines, newspapers, and how-to-do-it manuals is recorded on the blackboard. The teacher informs the students that they will write a self-profile describing the various types of material they have read over the past year and the different ways in which they have read them. The teacher might suggest that the students organize their profiles into two major areas, "reading for pleasure" and "reading required for work or school", or she might ask them to use the following format page. The teacher need not provide much more organizational guidance. Instead, he or she should instruct the students to be as detailed as possible in both their listing of the types of material read and their description of the different ways in which they read them. The students should be given the time to write their profiles in class.

When the profiles are finished, the teacher could hand out the detailed questionnaire given below. Students need to be carefully instructed to answer only those questions for which they can find specific answers in their profiles. To provide a more accurate check, the teacher may wish to have the answers in each student's questionnaire double-checked against his or her profile by another student.

Reading Profile

A. *Leisure-Time Reading*	B. *Required Reading*
Reading Habits and Approaches	***Reading Habits and Approaches***

Name _____

This inventory covers the period

from _____

to _____

Instructions: Find the answer for each item on this questionnaire in the profile you have written. If no mention of the item is found, check the column headed "not mentioned".

The purpose of this questionnaire is to provide you with a profile of your reading preferences and the reading techniques you use.

A. *Leisure-Time Reading*

In the past year, I have read the following materials for my personal pleasure.

Items	***Frequency***			
1. *Literary materials*	*Often (4 or more)*	*Sometimes (2 to 3)*	*Rarely (1 to none)*	*Not mentioned in profile*
Novels: serious				
romantic				
adventure				
other				
Poems				
Short stories				
Non-fiction articles or essays in literary periodicals				
Plays				
Non-fiction books				
Other (list)				

2. *Magazines*	*Regularly*	*Occasionally*	*Rarely*	*Not mentioned in profile*
Popular magazine articles				
Technical articles (on stereos, cars, science, hobbies)				
Joke books				
Other (list)				

3. *Newspapers*	*Daily*	*Weekly*	*Occasionally*	*Never*	*Not mentioned in profile*
International news					
Local news					
Sports section					
Features (gossip columns, advice columns)					
Comics					
Weekend magazines					
Other (list)					

B. *Required Reading*

Items	***Frequency***				
	Daily	*Weekly*	*Occasionally*	*Never*	*Not mentioned in profile*
Textbooks					
Reference articles in the resource centre for project or essay preparation					
Periodicals					
Own notes in all subjects					
Extra materials related to required texts					
Any other material (list)					

C. *Reading Habits*

The questions in this section are designed to help you assess the effectiveness of your reading. Consult your profile frequently in answering these questions.

1. I read an article, selection, or passage once quickly to get a general idea of the content and theme of the material.

often	*sometimes*	*rarely*	*never*

2. If I find that the article, selection, or passage is related to my purpose and topic, I reread it slowly enough to form critical judgements as I progress.

often	*sometimes*	*rarely*	*never*

3. I make point-form notes or outlines in reading assigned material.

often	*sometimes*	*rarely*	*never*

4. When searching for specific information, I quickly scan the sentences of the article or selection for ideas.

often	*sometimes*	*rarely*	*never*

5. When I am searching for background information that I intend to consider in formulating a point of view, I read quickly to select potentially useful material.

often	*sometimes*	*rarely*	*never*

6. I read a few pages or chapters from the middle of a book to get an idea of its flavour and general direction.

often	*sometimes*	*rarely*	*never*

7. I find some passages in books so convincing or enjoyable that I reread them.

often	*sometimes*	*rarely*	*never*

8. I reread a favourite book or passages from a favourite book.

often	*sometimes*	*rarely*	*never*

9. I read quickly when I read for enjoyment.

often	*sometimes*	*rarely*	*never*

10. I find that I need to reread passages in order to understand their meaning.

often	*sometimes*	*rarely*	*never*

Follow-up Activities
When students have completed the questionnaire, the teacher may carry out these follow-up activities.

1. The students discuss the significance of some of the items. They can get a picture of their reading habits by looking at their responses to these items. Some students might decide to begin reading types of material that they have previously ignored.

2. The teacher may ask each student to review his or her questionnaire carefully and then to address a letter to himself or herself to be opened at the end of the school year. The letter could be titled: "My Reading Resolutions: What I intend to do during the year to change my habits in reading for enjoyment and my habits in reading for study purposes." The letters are sealed, collected by the teacher, and returned at the end of the year. Students may then re-evaluate their reading performance.

Bullock, Allan. *A Language for Life*. London: Her Majesty's Stationery Office, 1975.

Fader, Daniel N., and Shaevitz, Morton H. *Hooked on Books*. New York: Berkeley Publishing Corporation, 1976.

Gibson, E. J., and Levin, Harry. *The Psychology of Reading*. Cambridge: MIT Press, 1975.

How Do You Read? British Broadcasting Corporation. OECA, BPN 142504. Colour, 48 min. Expiry date: July 1982.

The Process of Reading (4 videotapes). OECA, BPN 134850-134855. Colour, 15 min each. Expiry dates: 1982, 1983.

Smith, F. *Understanding Reading*. Toronto: Holt, Rinehart and Winston, 1971.

_____. *Comprehension and Learning: A Conceptual Framework for Teachers*. Toronto: Holt, Rinehart and Winston, 1975.

General Approach

The guideline for Senior Division English states that

> to teach a comprehensive system of formal grammar to explain all conceivable grammatical patterns in the English language, or to analyse all possible errors and deviations from standard usage in student writing . . . can be a hindrance to the student in the development of writing proficiency. . . . The isolated explanation of grammatical terms or the rote learning of formal definitions and rules is largely ineffective. In most cases, the time consumed in the teaching of formal grammar displaces time better spent in writing, individual guidance by the teacher, revision, and the study of the fundamentals of usage as needed to bring about an improvement in the students' writing.[1]

The foregoing statement should not be taken to mean that instruction in appropriate usage may be neglected, but rather that it should not be carried out in isolation. An appropriate time to bring structural weaknesses and shortcomings in usage to the attention of the class is following the evaluation of written work when discussion of points of common concern is of immediate relevance to the students and thus likely to lead to improvement.

Students learn to write by writing and by receiving constructive feedback. In the creative process of writing, whether the mode is exposition or some form of fictional writing, both of which require imagination and emotion as well as thought, the teacher should organize the writing experience in *three basic phases*. The first phase appropriately involves motivation, selection of the topic, development of a focus, and sufficient discussion to initiate the flow of ideas. The second phase comprises the "first draft"; in this phase the students should be encouraged to write their thoughts and to let their ideas develop spontaneously until they take the desired shape or form. The third phase should be devoted to revision and polishing, a process that should include attention to the conventions of usage and grammar. In this sequence, concern for correctness does not impede the students' creativity, and the first free outpouring of ideas is thus submitted at the appropriate time to the discipline of precise expression.

It is helpful if the teacher participates at times in this process of writing, since the model of the teacher as a committed writer increases the commitment of the students to their own writing.

Students need a variety of opportunities and a good deal of practice to develop their writing skills. Some teachers hesitate to increase the amount of writing expected of students because of the number of students they teach. The units suggested here are based on the theory that the teacher need not mark all the writing assignments that students undertake. What is important is that students see their writing as having a purpose (such as inclusion in a class anthology), and that the writing be read and responded to by someone – a writing partner, for example. Sometimes the teacher will simply read the student's work and give a brief word of advice; at other times, if an assignment has been read by fellow students, the teacher need only note that the assignment has been completed. Some assignments, however, should be polished and submitted to the teacher for grading. (There are several units in this resource book and in the guideline for Senior Division English, 1977, that give examples of grading techniques and evaluation criteria.)

Some writing units can be integrated with the study of literature. Other writing units should be pursued without reference to any particular unit of literature. In both cases, writing practice should be integrated with language study. Suggestions for the integration of literature, language study, and writing may be found on pages 16-18 of the Senior Division English guideline.

When a unit has been designed for a specific grade or level, the grade or level is identified in the margin. Units that are not so identified can be used in any senior grade, with modifications for the degree of maturity of the students, including students in business, technical, and occupational English classes.

In some units, reference is made to specific books on the teaching of writing. These references are intended as selected examples, and in no way represent an exhaustive survey of the field.

1. Ministry of Education, Ontario, *English, Senior Division, 1977* (Toronto: Ministry of Education, Ontario, 1977), p. 19.

Three Areas of Concern

Although errors in students' writing may be rooted in a number of different causes, three general areas of concern may be identified: (1) Have students clearly understood the purpose for writing? (2) Are they aware of relevant stylistic or grammatical conventions? (3) Are they giving sufficient attention to technical or mechanical conventions? It is important not only to draw the students' attention to errors but also to see that they understand the underlying reasons for the errors. Such an understanding will help students avoid similar problems in their later writing.

1. *Students need to understand the purpose for writing*

As students work on a writing assignment, they need to know the approximate length of the assignment, the genre or mode in which they are expected to write, the audience they are addressing, the point of view they are to assume, and the information, impressions, and tone or mood they are attempting to convey.

When discussing structural difficulties or an inadequate knowledge of the subject matter with the student, the teacher may begin by examining the student's understanding of the instructions given for the assignment. An inadequate grasp of the purpose of the assignment may contribute to lack of coherence and direction in the writing. To help students develop a grasp of the requirements of a writing assignment, the teacher could provide the following checklist of questions.

A Checklist for Students Beginning Work on a Writing Assignment

1. When is the assignment due?
2. What is the expected length of the assignment?
3. What is the genre or mode of the assignment?
4. Who is the audience? What will they be looking for in the writing? (In a general sense, the audience will be looking for information, commentary, or entertainment; in a more specific sense, they may expect analysis, comparison, prediction, criticism, satire, or humour.)
5. What point of view am I as writer expected to adopt?
6. What information, impressions, and tone or mood do I wish to convey?
7. What research must I do in order to gather the necessary information?
8. What organizational pattern is best suited to the purpose of the topic?

2. *Students need to be aware of stylistic and grammatical conventions*
If students develop the habit of revising their first drafts carefully, many stylistic errors may be eliminated. There are many ways to encourage the habit of revision. For example, the teacher may collect the first drafts of a writing assignment at the end of the period and then return them to the students a day or two later for revision during another period. Alternately, the students may choose their topics, compose their first drafts in class, and work on corrections or improvements in pairs, following checklists devised in an earlier period by students and teacher. Even after revision, some errors may persist because of the students' limited awareness of certain grammatical conventions and stylistic features. To help students overcome these difficulties, the teacher may wish to review concepts such as subject-verb agreement, pronominal reference, and past-tense inflection, or to study models of good writing in which features such as parallel structure, varied sentence patterns, and precise diction are in evidence. If the students' writing exhibits lack of coherence, certain techniques can be taught to improve coherence within a paragraph and within an essay as a whole. Similarly, errors in word usage may be corrected by encouraging the students to consult a dictionary.

Certain stylistic difficulties may be overcome by having the students arrange the elements of a sentence in a variety of ways or by expanding and contracting the various elements of a sentence. One format that may help students is diagrammed below:

The student	wrote	several essays.	
The student who achieved the highest mark in English	composed	ten well-written compositions	during the past school year.

Such a format allows the student to extend or to reduce a sentence in a schematic way.

Students may also be encouraged to develop the habit of consulting handbooks on style and grammar in attempting to resolve specific difficulties. On other occasions, a review of certain sections in such a handbook may refresh a student's memory or increase his or her understanding of a conventional construction.

3. *Students need to be mindful of technical or mechanical conventions*
Although at times a number of conventions governing punctuation may appear to be contradictory to students, they should be encouraged to take a consistent approach to this mechanical detail of writing. Similarly, students should be encouraged to follow a specific style in writing footnote references and in compiling bibliographies so that consistency may be achieved. It is important to explain the purpose and advantages of consistency in these areas. Students should also be familiar with a number of standard formats for reports and various types of letters.

Students who are experiencing difficulties with punctuation may be reminded that punctuation is an attempt to represent visually some aspects of meaning carried by intonation patterns in speech. One effective way to help students overcome their punctuation problems is to have them tape-record their compositions and then listen for pauses and shifts in vocal emphasis which indicate the need for punctuation. In addition, students may be asked to examine punctuation in a passage written by a professional writer and determine the principles underlying the punctuation.

Students should be encouraged to develop the habit of consulting a dictionary, keeping a personalized spelling list, and making particular note of words that they repeatedly misspell. Students who frequently have difficulties may benefit from reviewing a number of the more obvious "rules" governing spelling.

Some Specific Strategies

The activities that follow may be used after the evaluation of student compositions has revealed that certain specific shortcomings are prevalent among members of the class. The teacher may modify these activities to suit student needs at the basic, general, or advanced level.

1. Errors in the use of the comma
a) *Common errors*
A group of students with particular difficulties is directed to the appropriate pages of any one of the composition and grammar texts cited in *Circular 14* to research the correct uses of the comma. The students prepare and present a group report of their findings to the class, or submit their report in written form for posting on the bulletin board. They are then required to apply this new knowledge by rewriting sentences in their compositions which contain errors in the use of the comma.

b) *The comma splice*
The teacher selects and records sample comma-splice errors from student compositions, but does not mark them on the students' papers. Several errors are recorded on an overhead transparency or on a spirit master for duplicating. The class is then directed to examine each sentence to determine whether the sentence contains two major ideas, each complete in subject-verb structure, incorrectly linked by a comma. From the examples the teacher may inductively lead the students to understand the various ways in which the comma splice can be avoided. At the same time the deliberate use of minimum punctuation to create a flow or informal effect should be recognized as appropriate.

Working in groups of three, the students read one another's papers to see if they contain any examples of the comma splice. The group recorder writes the incorrect sentences on the blackboard for class discussion and correction.

A follow-up lesson may include direction on avoiding the incomplete sentence as well as the comma splice.

2. Weak diction
The teacher copies samples of weak diction from the student compositions on an overhead transparency, on the blackboard, or on a spirit master for duplicating. Students discuss ways of improving on the choice of words used in the examples. With the teacher as guide, the students formulate principles for making word choice more effective. These may include the following:

– A specific word is always more vivid and frequently more effective than a general word.

– Less commonly used words are usually more effective in the expression of ideas than overused words such as "nice" and "awful".

– Words and phrases in a given context are more effective when the connotation reinforces the denotation.

Students may apply these principles in improving a drab and pedestrian piece of prose. A thesaurus may be used.

3. Spelling mistakes
When proofreading their compositions, students can use memory devices and personal checklists of past errors to correct mistakes in the spelling of troublesome words.

The following are examples of memory devices suggested or devised by students:

– l*oo*se/cab*oo*se
l*o*se your sh*oe*s

– station*e*ry/l*e*tter
station*a*ry/st*a*nding

– The noun practice has the noun ice in it. The verb practise has the verb is in it.

– To separate something is to take it a-par-t.

Students can invent other such devices that will help them cope with personal "spelling demons".

4. Lack of parallelism
a) The teacher provides writing models that contain good examples of parallelism. From these students may be led inductively to see how principal clauses, subordinate clauses, phrases, verbs, nouns, or adjectives can be arranged in parallel structure. By examining models of skilful parallelism, students are also more likely to see the purpose of parallelism and to appreciate its effectiveness as a stylistic device.

b) Errors or examples of weak parallelism selected from the students' writing and duplicated may be examined individually or in groups. The students may compose improved versions of the sentences and write them on the blackboard. Through discussion, the students identify the most successful improvements, exploring the reasons that account for their effectiveness.

c) The students may refer to discussions of parallelism in composition texts.

d) As a follow-up, students may search for further good models of parallelism.

5. Imprecise use of verbs and nouns
Wall charts can be used to encourage students to use more precise nouns and verbs. For example, twenty or thirty substitutions for the verb *say*, or eight to ten substitutions for the noun *man*, may be used to launch the class on this type of activity. Students may also be encouraged to add to these master sheets or, using the same format, to build others co-operatively.

6. Limited vocabulary
Vocabulary development games such as Scrabble and Password, homonym lists, and posters of career terminology are helpful aids in the development of vocabulary. These and similar activities lend themselves to small-group work and project assignments.

7. Faulty pronoun reference
This strategy may assist students who use pronouns that

– lack any reference;

– have faulty or ambiguous reference.

a) The teacher reviews briefly the meaning of the terms *pronoun* (a word that stands for a noun) and *antecedent* (the word that precedes). The class then discusses the relationships of pronouns and antecedents in a composition.

b) The students examine sample sentences that illustrate correct and faulty use of pronouns. In cases where the need is evident, the teacher may have each student underline the pronouns and draw arrows to their antecedents.

c) The students examine sample sentences and explain in their own words the conventions that govern the use of the pronoun.

d) In classes where the exercise would be productive, the students form small groups to make posters for the bulletin board on the appropriate use of the pronoun.

e) Students write a composition about a situation involving two persons. The situation could be humorous, such as a fight between Superman and King Kong, or serious, such as a debate between two politicians. The students are required to describe what each person does, making sure that pronoun references are clear and correct.

8. Ineffective use of a particular part of speech
Learning to write by imitating good models encourages students to use a particular part of speech more effectively. For example, a teacher may select paragraphs in which participles (or other verbals) are used effectively. (Refer to pp. 21-22 of the guideline for samples.)

As a follow-up assignment, the students may be asked to write a paragraph describing one of the following, using participles to convey the dramatic aspects of the action and situation:

a) a skier racing down a slope

b) a hockey player breaking across the blue-line

c) a runner breaking for the finish line

9. Faulty agreement in person and number
One way to help students who have difficulty in this area is to have them work in pairs. The two students take turns teaching each other the conventions that govern subject-verb agreement and the agreement of the pronoun with its antecedent. Care needs to be taken to ensure that both students learn well what they will be required to teach.

This approach is based on the finding that students consolidate their learning when they have to teach others what they have learned; it may be used with other types of problems.

10. Coherence faults in paragraphs
The teacher chooses a sample paragraph in which coherence depends heavily upon linking words, jumbles the sentences, and presents the problem of reconstructing the paragraph to the students. Working in small groups, students rebuild the paragraph into what they believe is its proper order. Individual students may then present the paragraphs to the class and defend the sentence order their groups have chosen. This procedure develops student awareness of how to use linking words to increase the coherence of a paragraph.

11. Omission of "s" and "ed" endings from verbs
One way to help individual students to correct this fault is to have the student read his or her written work aloud. The student should be instructed to read exactly what he has written. When confronted with the question, "Does this sentence sound right?" the student will usually recognize his or her error.

The teacher will find this a helpful method to use in private consultation with the student. The same strategy could be employed to correct other problems, such as the habitual omission of words from sentences.

12. Inefficient proofreading
Sometimes a few spelling errors remain undetected, even when the student has checked his or her work with care. The following method may prove helpful in such cases.

The teacher asks the student to check the passage in question putting a finger under each word, *beginning with the last word* and working back to the beginning. This strategy helps the student who "sees" what he expects to see when the word is in its context rather than what is actually written. Although this method does not help the student with homonyms, it usually points up errors of missing letters or transposed letters.

The Many Shades of Meaning: A Unit for Word Study

(General level)

The objective of this unit is to explore some of the ways in which the meaning of a word varies according to attitude, intention, situation, and connotation. To facilitate the teacher's task and make the unit as helpful as possible, the activities that follow are addressed directly to the student.

1. Meaning determined by attitude and intention

The words that a writer chooses to use in writing about something or someone express his or her attitudes and feelings towards the subject and his or her intention in writing.

a) In describing someone's manner of dress, for example, a person's choice of words may be dictated by how he or she feels about the person being described and by whether the intention is to insult, praise, or be noncommittal. Which words would you choose to convey (i) a favourable connotation, (ii) an unfavourable connotation?

The	fat pudgy rotund obese	man wears	ill-fitting sloppy his younger brother's well-tailored	clothes.

b) Select one of the following items and compose statements that clearly show your intention, giving special attention to your choice of words.

- Give the impression that the last novel you read is very good.
- Sell a product for cleaning school desks.
- Convince your class that English is important.
- Report an accident to show that the other person was at fault.
- Sell a house for more than it is worth.

2. Meaning determined by situation or mood

A person's choice of words is influenced by situation and mood.

a) In what kind of situation would you expect each of the following to be used: *steed*; *horse*; *nag*; *gee-gee*?

b) Match a person from the list at the left with a word or phrase from the list at the right to demonstrate how different words would be used to refer to the same dwelling in different contexts.

a real estate agent	pad
an architect	pseudo-Tudor-style house
a burglar	detached unit
a teenager	modern executive split-level home
a member of a heritage society	joint

c) The British use the words *bonnet, mudguard, silencer, boot, hooter, skirt,* and *windscreen* to refer to certain parts of the car. In what connection are these terms used in Canadian English?

d) Why do the Inuit people have many words for *snow*? Why do some Indians call flying things *birds*? Why do North Americans have several words for dwelling place (e.g., *house*, *home*, *apartment*, *condominium*, *townhouse*, *cottage*, *bungalow*) and the Arabs several words for *camel*? What is revealed about the culture of these peoples by the proliferation (or lack) of certain words for the same phenomenon?

e) How may your knowledge of appropriate mood, context, and connotation influence your choice of diction in writing satire? romance? tragedy? comedy? an editorial? a commercial?

3. Meaning through association

Some words can have both pleasant and unpleasant connotations, depending on the personal associations brought to them.

a) Make a list of the associations called to mind by the following words, making your information personal, not general: *television*, *school*, *food*, *Christmas Day*, *death*.

b) How is the meaning of the following statements affected by the associations that some of the words have for the reader?

Mr. Higgins's mutterings disgusted his friends.
That man has the dirtiest old jalopy in the neighbourhood.
He was certainly a weird guy.
The gab session that took place was not productive.

Some possible follow-up activities

a) Write advertising copy for a real-estate firm, extolling the features of a particular house.

b) Write an article for an art magazine dedicated to new ways of expressing old ideas.

c) Write how-to-use or how-to-do-it instructions for a store on a gadget or fixture of interest to you.

Since précis skills are useful in many subjects, the English teacher can broaden the students' range by using for précis work passages suggested by teachers of other disciplines. The excerpts should represent the kind and level of writing that students are expected to read for research purposes.

Two kinds of précis work may be emphasized. One is the making of point-form notes to summarize a section of a book. Précis-writing of this kind is useful for research work and for the review of chapters of texts in preparing for examinations. Another kind is the polished précis written in sentence and paragraph form. Skill in writing this type of précis can be extremely valuable later on, as there will be many occasions in a student's career when he or she will be called upon to write résumés of longer reports or records of meetings. When précis-writing is closely related to the needs of their immediate school life, and has a demonstrable value in a variety of possible careers, students are more likely to give this skill serious attention.

The Journal as an Approach to Writing

(Grade 12, general level)

One approach to writing that has been particularly successful is based on the concept of the student-as-writer. In this approach, the student, rather than the teacher, generates the topics.

Students are expected to write on a regular basis, at school and at home. They may begin by writing only about their daily lives, but most students gradually try other kinds of writing which they edit and re-write. Some of these polished compositions may be graded by the teacher.

The teacher acts as an adviser and editor, helping students to sharpen their ideas and to develop standards. As well, fellow students may act as writing partners and commentators. (Constructive criticism should be stressed at all times.) Thus both the teacher and the class provide an audience for the student writer.

The teacher may begin the unit by talking about the derivation and meaning of the word *journal*. Students may write whatever they please: their impressions of someone or something, anecdotes, poetry, wise or clever sayings, lyrics, parodies.

They are to write something *on their own time* every school day, or more frequently if they wish, in a notebook to which they give a title.

Each entry is dated. Every week or two the books are handed to the teacher who reads some of the entries and makes brief comments with emphasis on the commendable features: well-chosen words, vivid images, remarkable insights, clever manipulation of words or thoughts, and so forth. The teacher may also suggest improvements.

Near the end of the journal-keeping period, each student selects his or her best pieces (anywhere from six to ten selections) and arranges them in an anthology. The whole anthology may be evaluated by the teacher, or the student may select his or her best piece of writing for evaluation. Copies of the anthologies may become part of the classroom library.

As with all creative writing, large posters can be made of some of the best pieces.

One result of the journal-writing approach is that students and teachers may, over a period of time, carry on a dialogue in writing. The teacher can thus encourage students to develop special talents and interests.

Although the journal approach as described here has been suggested for general level students, teachers have found that all students benefit from it.

Co-operative Planning Across the Curriculum

English, Senior Division, 1977 states that "systematic planning of the course for each grade is necessary to ensure a logical progression in areas of English which carry on from year to year and to avoid repetition except for purposeful review and individual remedial work."[1] The guideline, recognizing the central role of language in the learning process, encourages teachers of English "to co-operate, where appropriate, with teachers of other subjects in planning interrelated topics, lessons, or units of study."[2]

Teachers should approach certain parts of the writing program in exposition in a spirit of co-operation, taking into account the requirements of other disciplines, and they should plan these parts of the program systematically to ensure logical progression in the development of skills. It is helpful if such plans are available to all teachers in a school.

When asked to co-operate with teachers of English on the development of skills, other subject teachers find it helpful to know which skills are stressed at each grade level.

The Nature and Uses of Exposition

Exposition is the mode of writing that the student is called upon to use in most literature assignments and in essay-writing and examinations in high school, and it is a mode that he or she will be called upon to use frequently in the business world or in post-secondary education.

The unit that follows is only one approach to the teaching of exposition; the emphasis is on the development of skills and techniques. Many of the writing units designed by the teacher should encourage the students to explore their personal thoughts and feelings first, discuss their ideas, and allow the form and structure of the exposition, and the techniques used, to flow from the nature of the content. Ideally, the subject should determine the means used to develop it. Legitimate exceptions are specially structured lessons focusing on technique to meet an identified need in the development of the students' understanding of the craft of writing.

Most students in the Senior Division have had experience with expository writing in many subjects. Some students, however, need help in recognizing the type of exposition best suited to a particular assignment. In the section entitled "Criteria for Evaluation" in the guideline, eight different purposes for expository writing are listed.[3] The four-stage program outlined below gives students practice in several of the techniques used in expository writing to achieve any one or more of these purposes.

Although there is a limited number of ways to develop a passage of expository writing, various teachers may define these means differently. The means should be identified so that students develop a systematic method of planning a composition in keeping with the purpose of the topic. The means of developing exposition covered in this outline include:

1. using detail:
   a) to give directions as in the steps of a process
   b) to present information
2. illustrating through the use of example
3. explaining by means of comparison (including contrast)
4. analysing cause-and-effect relationships
5. analysing by classification
6. using definition to explain
7. reasoning inductively or deductively
8. explaining by means of analogy, description, or anecdote

A Four-Stage Approach to Teaching Expository Writing Methods

The program may be arranged in four stages so that there is opportunity for the students to review and to consolidate their learning, as well as to explore sophisticated models and to write on more challenging topics. If the teachers agree on the emphasis in each stage, they can avoid needless repetition of certain methods or the omission of others. Agreement on the order in which the various methods are presented is desirable to make effective use of limited teaching time.

Because all these methods can be used in both simple and sophisticated ways, other sequences are also effective. The value of the planned sequence lies in the clarity of presentation and in the emphasis on key points, as well as in the co-operative pursuit by a team of teachers of mutually determined objectives.

1. Ministry of Education, Ontario, *English, Senior Division, 1977*, p. 11.
2. Ibid., p. 5.
3. Ibid., p. 82.

Stage 1

a) Using detail:
   i) to give directions as in the steps of a process
   ii) to present information

b) Illustrating through the use of example

c) Explaining by means of comparison (including contrast)

Working with a single paragraph at this stage, students may experiment with three frequently used means of developing an expository passage. Topics may centre on the literature being studied, on the students' interests and experiences, or on material encountered in some other subject.

Sample A: Using detail to give directions

One common type of exposition has the purpose of explaining how to do something. The students need to identify the main steps and to put them in the appropriate sequence.

1. Divide the class into groups. Each group selects a "how-to" topic (such as *how to study* or *how to fix a flat tire on a bike*) and lists *all* the steps required. After agreement is reached on the correct sequence, the steps are written down in scrambled order, and another group is given the "test" of unscrambling them.

2. Once the concept of time sequence is firmly established, each student selects a new topic dealing with a skill he or she knows from personal experience. The student writes an expository paragraph establishing the topic, giving basic information, detailing the steps involved, and concluding with a comment on the usefulness of the skill.

Sample B: Using detail to present information

Students write on a topic the comprehension of which depends on the skilful presentation of accurate details. An explanation of a game, for instance, would require that the rules be explained clearly and in detail.

Stage 2

a) Analysing cause-and-effect relationships

b) Analysing by classification

In this stage, two more commonly used means of developing exposition are explored. The first method is especially useful in writing analyses of characters in literature and in historical essays; the second lends itself to scientific topics and the investigation of language.

Students may also review the methods studied in the first stage, considering model paragraphs written by professional writers and writing on increasingly challenging topics.

Stage 3

a) Using definition to explain

b) Illustrating through the use of example

Students write a paragraph on a topic such as "The Meaning of Freedom" or "The Essence of Happiness". Definition will be the initial means of development in the paragraph, and the student may make use of examples to amplify the definition.

As a consolidation activity, students write a composition of two or three paragraphs, selecting from the six means of paragraph development the ones best suited to their purpose. In preparation for this assignment, the students may study additional model compositions by professional writers, analysing the methods of development used and assessing their suitability to the writers' particular purposes.

Stage 4

a) Reasoning inductively or deductively

b) Explaining by means of analogy, description, or anecdote

c) Using a combination of means to develop the longer expository composition

At this stage, attention is focused on the difference between inductive and deductive thinking, and the student is presented with three additional means of developing exposition which lend themselves to more elaborate and imaginative treatment. The final writing assignments are intended to be several paragraphs in length. In preparation for writing, students may study examples that show how professional writers employ a combination of methods to achieve their purposes.

Letters

Letter-writing is another practical skill which students will use and refine during their adult lives. In order to develop confidence and competence in letter-writing, students should be given opportunities to explore and experiment with various kinds of letters.

One special feature of letter-writing is that it helps students to understand the importance of the concept of "audience". Students need to choose sentence structure and diction appropriate to the person being addressed. In the Intermediate Division, students should have learned that the language suitable for a letter to a close friend is not appropriate for a formal letter of application.

Suggestions for the various kinds of business letters it may be especially appropriate for general-level English students to explore are included in the section entitled "Program Suggestions for Teachers of Business and Technical English Courses", pp. 184–209.

Personal Letters
Students often need to write formal letters of a personal nature, for example, to thank an organization for a bursary or to ask a former teacher or employer for a reference. Sample letters, either composed by the teacher or contributed by persons who have received them, can be used to examine language and form in these letters.

Students often enjoy composing fictional letters, inventing characters and initiating correspondence between them. In this activity the students should observe the conventions of appropriate letter form.

Letters of Application
Suggestions for teaching this type of letter are given in the business and occupational sections (refer to pp. 196–97) and are therefore not repeated here. All students, however, need opportunities to practise this form, preferably in a context that fits the student's age group. Actual want ads may be read and discussed before letters are written. Applications for scholarships, grants, bursaries, and special student jobs present other meaningful occasions for writing.

Letters to the Editor and to Public Officials

Rationale

One of the best ways to motivate students to write is to encourage them to explore an issue that interests them or that they have strong feelings about. Moreover, the satisfaction they will derive from seeing their letters published will serve as an incentive for further writing. At the same time, students will learn that they have a voice in the democratic process; they may come to realize that they have the responsibility to become informed about an issue and to take action on the basis of their knowledge and interest.

In preparation for this unit, the teacher and students will need to collect a good variety of editorials or articles on issues of current interest.

Objectives

This unit has been designed to provide students with an opportunity to:

– combine and reinforce the skills used in writing formal letters and expository essays;

– read critically editorials or articles in current publications;

– research and collect material of topical concern.

Allocation of time

Approximately six class periods should be allocated to this unit.

Method

Step 1: Examining letters to the editor

The students read an editorial or article, extract the thesis, examine the argument and evidence used to establish the thesis, and discuss the issue. This step will help students realize that intelligent evaluation of the thesis of a particular editorial or article involves careful consideration of the factual information and the way in which it is presented.

The students examine letters to the editor and compare them for depth and validity of argument. This examination will demonstrate the variety of reasons behind opposing viewpoints on a particular issue – access to different sets of data leading to different assumptions, commitment to different priorities, and so forth.

After a number of letters to the editor have been examined, the class should identify the various purposes that these letters seem to have. Although they are called "letters to the editor", students need to be aware that the intended audience is really the reading public.

To conclude this initial analysis, students can outline the features of an effective letter to the editor or to an official person such as a member of parliament.

Students should make a list of current concerns that they consider important and choose one issue for their own project.

Step 2: Researching the topic

Students may work individually or in groups of two or three. Students should find out all they can about the issue in the time available. They need to learn the technical vocabulary peculiar to the issue, and should compile news clippings, notes from television or radio reports, brochures, articles in periodicals, and letters to the editor on the topic of their choice. Students may interview interested citizens. The teacher should inform the school resource-centre staff of these projects and invite their assistance.

During the first two weeks of research, one class period a week may be used to discuss, read about, or write notes on the topics or to consult the teacher. At the end of three weeks, two or more periods are needed to consolidate and collate the material. At this point the student must decide whether he or she will write a letter to the editor or a letter to an official concerned with the situation. Students who opt for a letter to the editor must also decide which newspaper would be the most effective vehicle for their particular purpose.

Step 3: Writing the letter

Copies of well-documented and persuasive letters from newspapers can be used in defining criteria for evaluating the students' own letters. Each letter will require more than one draft. These drafts should be discussed with a fellow student or the teacher to facilitate meaningful improvement. The original may be mailed to the official or newspaper chosen, and a copy should be kept for reference.

Step 4: Writing replies

All letters to the editor that are published are posted on the bulletin board together with the original versions. Replies from officials are read aloud and posted on the bulletin board.

The students, working in small groups with the teacher, compare the original letters with the published letters, discussing possible reasons for any editorial changes or corrections made.

Fiction

The Short Story

Students in the Senior grades have read many short stories and should be led to appreciate the flexibility of this genre. Through the study of short stories in literature, students become increasingly aware of the elements of character, plot, setting, and atmosphere.

There are many possible approaches to the writing of short stories; the ones described below are particularly effective in motivating students to write creatively. Teachers can choose the methods best suited to their particular class, taking into account the backgrounds of the students and the time available.

1. *The short short story*

The short short story is somewhat longer than an anecdote or joke, but is seldom more than 600 – 1000 words in length. The focus is sharp. The typical short short story begins in the middle of the action. Usually, the plot line builds to a climax in the last sentence, and in this closing sentence the point of the story is revealed. Irony is a device that is especially effective in this type of story. The tight structure of this kind of story helps students to see the essential elements of the genre.

The pocket book *The World's Best Short Short Stories* (ed. R. B. Goodman, Bantam Books, 1967) is a good collection for students to peruse.

One method of getting students started is to ask them to recall an anecdote involving family or friends and to write down the basic elements of the situation. The students then look for ways in which they can change some of the details of the anecdote to turn it into a sharply focused short short story. This process can help students increase the humour, pathos, or irony of the original anecdote.

2. *The short story based on personal experience*

By making use of personal experience, students can control the shaping of a story. For the method to be effective, the writer must be willing to share his or her experience and to experiment with a variety of styles. It is important to help students see that the effectiveness of a story lies more in the skill with which it is told than in the inventiveness of its plot. The comments of professional writers on the role that personal experience and observation play in their writing may be helpful. A collection of Canadian short stories that includes comments by the authors on the origin of their stories is *Sixteen by Twelve* (ed. John Metcalf, McGraw-Hill Ryerson, 1970).

3. *The scene, summary, and description technique*
Short stories are usually made up of scene, summary, and description. *Scene* usually includes dialogue and detailed description of actions and thoughts. *Summary* is a device by which long periods of time or greater distances are briefly related in order to connect the scenes. *Description* of persons or places is used at various points in either scenes or summary to add the vivid detail that the reader needs to visualize events. If students analyse several short stories to find the proportionate use of these three techniques, they will have a better sense of the rhythm of a short story and may avoid the error of either too much summary (which is too general to be interesting) or too much scene (which can become boring by its detail).

One approach is to give the class a specific situation around which a short story can be written. The class is divided into three groups and given about twenty minutes to write the beginning of a short story, about 250 – 300 words. Each student in Group A is asked to write a description of the person (or persons) involved in the situation or the setting. The Group B students begin with a summary of the events or factors leading up to the crisis. The Group C students write a scene using dialogue.

When the students have finished writing, the members of each group read one another's work, discuss the many variations produced, and choose an especially interesting one to read to the class.

The discussion that follows usually shows students that there are many different ways to begin a story and that each method has its special effects. Students may then continue the story they have begun, choose a more effective beginning from among those they have heard, or write an entirely new story.

4. *"The short-story machine"*
The teacher, with help from the students if desired, prepares cards on which various characters, settings, and types of conflict are noted. Students draw cards from the dealer's hand, and work their stories around the conditions outlined on the cards.

Variations on this method include having students prepare dossiers on selected characters; drawing photos from a "Most Wanted Character" file; rolling dice to determine which of twelve defined "accidents" is to occur in the plot; and drawing cards specifying external happenings that will affect the plot.

5. *The use of science as a fiction topic*
As students become more skilled in the use of short-story techniques, they find enjoyment and challenge in the writing of science fiction. To motivate the students, the English teacher might invite a science teacher to an English class to speak about exciting scientific phenomena.

Note: Although it is not reasonable to expect many students to reach the level of writing achieved by published adult writers, student stories published in such outlets as *Award Stories: Student Writing Contest* (Canada Permanent Trust Company) provide a standard against which a student can measure his or her achievement. Written comments concerning strong as well as weak aspects of the student's writing are probably more helpful for future short-story writing than any grade assigned. The interest shown by fellow students is an important part of the follow-up, and time for sharing the stories should be a planned part of the unit.

Experimental Prose
Free verse in poetry and experimental prose are two directions in writing that appeal to some of the most able student writers. Practice in these forms can help students become more aware of the importance of word choice, rhythms in prose, sounds, connotations, and associations.

Mosaic style

In this type of writing, the writer deliberately uses fragments – single words or short phrases that convey images and impressions – and strings them together to form a collage expressive of the multifaceted nature of experience.

This technique can be used for collaborative writing after a group experience such as a field trip. Everyone contributes images for the mosaic; the process of arranging and selecting these images gives students the opportunity to see how important the choices are.

Stream-of-consciousness style

The term *stream of consciousness* can refer to a wide range of styles, all of which are intended to reflect the thought process of the narrator or author, with its flow of images, associations, flashbacks, and changes of direction. This technique has produced some of the most highly acclaimed writing of this century, and it is one that students usually find exciting once they have tried it.

Because stream-of-consciousness writing is more difficult to evaluate, it is worth while to establish a procedure by which students can help each other develop more sensitive critical judgement. One such method is described below.

tep 1: Presenting models

'he teacher introduces samples of experimental 'riting that he or she finds particularly exciting. The eacher's enthusiasm and interest help to create an tmosphere in which both students and teacher re- pond positively, and in a personal way, to pieces of 'riting.

'he discussion focuses on *how* the author has dealt 'ith the material, not on the topic or subject of the 'riting. Once the students come to see that a de- cription of a person walking down a street can be as nteresting to read as an account of a bank robbery, ney are ready to begin serious writing and experi- nentation with language. The students' daily lives an provide all the raw material for this kind of 'riting.

tep 2: Writing

.fter the teacher and class have spent some time re- alling people or places that may be used as raw ma- erial for their writing and have considered ways in hich the models examined may provide ideas for andling the material, the writing phase begins. The eacher's enthusiasm and willing participation in this hase can increase student interest and involve- nent.

.n effective approach is to ask students to write nort pieces (say, two pages) at home and to bring hat they produce to each writing class for discus- on. The discussion periods and any additional writ- ng time may be scheduled daily for an intensive nit, or they may be alternated with other English essons.

or this phase of the activity, the class may be di- ided into groups of about eight students. These roups retain the same membership until the unit nds so that close working relationships may be stablished.

)uring each period, the four groups meet in sepa- ate corners of the classroom. The members of each roup read one another's writing, silently or aloud, nd discuss any effects they enjoy and the tech- iques used to produce them. Then each group se- cts one piece of writing for presentation to the ass.

n this session, the selected works may be read to ne class, and the students may discuss qualities of ne writing that they find interesting.

/hen a particularly promising piece of writing is)und, the teacher may choose to reproduce it on a ansparency and use an overhead projector so that ne class may examine the passage more closely.

Students often find that each day's writing flows naturally into the next day's, and that they end by producing a complete work – a short story or a familiar essay. Some students may, however, concentrate on experimentation and thus end up producing independent fragments rather than a complete work.

Step 3: Evaluation

The daily discussion in the small group provides useful evaluation. After a two- or three-week unit such as the one described, students may feel that they would like the teacher to evaluate their best piece of work. Teachers may, therefore, request that students choose one or two segments from the work they have produced, rewrite these if necessary, and submit them for grading. The teacher would on this occasion apply the same criteria as those used in the discussions of the writing.

Fairy Tales
(General level)

Senior students enjoy writing fairy tales when they have a receptive audience such as the Primary students in a neighbouring school or the young children at the local library. If the class has experimented with various types of writing for different audiences, the students will recognize that children form a unique audience.

The students read some fairy tales from *Mother Goose, Grimm's Fairy Tales*, and Hans Christian Andersen's collection, noting that many of the following features appear over and over again.

– The tales usually begin with "Once upon a time . . . " or "Long, long ago . . . ".

– Both good and bad characters usually appear in the same story.

– The numbers seven and three occur frequently (seven dwarfs, three bears).

– Many fairy tales include some kind of command which, if broken, will cause trouble. (Little Red Riding Hood was warned never to stop and talk to strangers.)

– Most stories have a decidedly moral tone.

– A crisis usually occurs.

– Magic or divine intervention often plays a part in the resolution of the story.

Students may plan and write a tale in small groups (groups of three or four), or each student may write his or her own. Students may also write plays based on fairy tales and put them on for local Primary children. (This approach has been highly successful in many schools where the students not only write their own tales in dialogue form but also perform them in Primary classes.)

If a Senior class has read Shakespeare's *A Midsummer Night's Dream*, the writing of fairy tales in prose or in dialogue form is a natural follow-up.

Students may rewrite a traditional fairy tale updating the setting, characters, and language to create a humorous effect, or they may rewrite one of the classics of English literature and produce a short illustrated booklet for young children.

Myths
(Grade 11, any level)

This writing unit may be planned to follow a study of myths in literature or it may be related to writing for children. As a general rule, myths based on the quest of the hero are the most interesting for student assignments. (Refer to "Mythology, Past and Present" in the guideline.)

Fantasy and Humour
Work in the area of fantasy or humour can stimulate and extend the imagination of students. In addition, work in these areas helps to sharpen skills in logic. Science-fiction writing, for example, depends on the writer's ability to work within the confines of the situation on which the story is based, and to develop an interesting plot. Students enjoy writing in these areas, and try to produce work that will entertain their fellow students. This kind of writing makes good display material in the classroom and can thus be used to motivate students.

In addition to the material developed here, several suggestions are given in "Unit 3: Developing the Ability to Write Humorous Sketches" in the section "Suggested Activities for Vocational and Occupational English Classes".

1. *An imaginary town*
(Grades 11 and 12, general level)

This activity may be part of the preparation for the collaborative writing of a novel or play. The town invented may also be used as a setting for some of the subsequent writing in the course. The students and the teacher may create a town, giving it a name and topography, and endowing it with all pertinent features – a main street, public buildings, a newspaper, schools, a hospital, and so on. Finally, the townspeople are invented – the police chief, the newspaper editor, and, of course, a variety of "ordinary folk" and "characters".

a) Before students come to class, the teacher may write a note on the board announcing that a provincial election has been called. One group of students may be instructed to write a brief summary of each candidate's platform. Another group may be asked to summarize the platforms of the major parties. Still another group may be asked to write letters proposing an all-candidates' meeting. The possibilities presented by the create-a-town approach are many and varied.
or
b) The same groups of students may be instructed to write a variety of letters and newspaper articles following a local flood disaster. One group writes letters to relief organizations requesting specific forms of aid. A second group writes a letter to the government itemizing the damage and requesting financial assistance. A third group prepares a report on the damage according to categories, such as utilities, commercial, industrial, residential, and ecological. A fourth group draws up a series of recommendations for a five-year building program to ensure an adequate flood-control capacity. Those in a fifth group role-play newspaper reporters and write news reports on the activities of the various citizen groups and on the flood itself.

2. *"Everyman" updated*
(Grade 13)

Such plays as *Everyman* are full of possibilites for creative activities which can be carried out in cooperation with several departments.

After a study of the play, students may do one of the following:

a) Rewrite a scene, updating the language and adapting it for television. Students should aim for a ten-minute presentation. Innovative costumes, sets, music and/or sound effects can be created and used to great advantage. Perhaps a local cable television station may televise the show, or the students may present it on tape or "live" in the auditorium.

b) Undertake a long-term project such as the writing of a musical based on *Everyman*. This can be a collaborative undertaking: several members of the class can select one scene each and write lyrics for it. Much planning is needed to complete a venture of this type, but it does provide varied and challenging writing experiences.

3. *A letter to "Time"*
Students experiment with the technique of personification by writing a personal letter to Time – the Present, the Past, or the Future. (The teacher may have different groups address these different faces of Time.)

In order to motivate discussion, the teacher may present a series of famous quotations pertinent to the topic; for example:

"Remember that time is money." (Benjamin Franklin, "Advice to Young Tradesmen", 1748)

"Procrastination is the thief of time." (Edward Young, *The Complaint: Night Thoughts*, 1742-45)

"You cannot fight against the future. Time is on our side." (William Ewart Gladstone, Speech on the Reform Bill, 1866)

"What's not destroy'd by Time's devouring hand? Where's Troy and Where's the Maypole in the Strand?" (Rev. James Bramston, *The Art of Politics*, 1729)

When the students have finished writing, they read one another's letters and identify the way in which each writer has personified Time. Does Time appear as a male or female figure? Is the figure portrayed as old or young? As benevolent or vengeful?

As a follow-up, each writer may write an "improved" version and put it on a display poster with an appropriate picture from a magazine.

4. *Riddles*
Riddles have always been popular. The earliest riddles were posed by ancient gods in oracles, or by bards, and tended to be of a serious nature. While the oracles of ancient times were genuine enigmas, modern riddles are less serious and usually take the form of conundrums.

a) *Poem riddles*
The teacher may provide one or two riddle poems for reading and discussion. Key words that will solve the riddle may be identified. Students may write better poems if they are given the opportunity to examine poems written by students. The following riddle describing an oyster was written by a student.

My house is salt,
My salt is stone;
I hold my hostel
Of mantle-spun bone.
I welcome sailors
On the drifted wind –
Floaters, feasts,
Ushered in
To soft tables.
I am able
To spin orbs
Like ice-milk
For a woman's ear.
I fear man,
The snail,
The tentacled star,
I am the sea's
Tiresian queen –
Still without sight.
I am the cripple
That cradles light.

Poetry anthologies include many poems that can be turned into riddles simply be removing the title. Lord Tennyson's "The Eagle" is a good example:

He clasps the crag with crooked hands,
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from the mountain walls,
And like a thunderbolt he falls.

Some students may be asked to search out such poems and submit them to the teacher.

Grade 11 students may write their own riddle poems. It is important that the students provide several key words that will help the reader to solve the riddle. The teacher may provide instructions that help students keep in mind this particular requirement; for example:

Octopus – In three lines, write a riddle about an octopus, using some of these words: *gorgon, tentacles, suckers, herculean, nausea.*

Ants – In three lines write a riddle about ants, using some of these words: *vigilant, defiant, inquisitive, desolation.*

b) *Prose riddles*
Working with partners, students may also write riddles in prose in which skills of description are developed. Each partner chooses a picture of a place or object and writes a description of the thing without naming it. The students exchange riddles, but not pictures, and try to "guess" each other's riddle, writing a brief explanation to support their guesses. The partners then exchange pictures and discuss their riddles.

5. *C.B. radio names*
Another technique that students may try in experimenting with various approaches to writing is to assume the role of a fictional character. C.B. radios are popular these days, and most students will be familiar with the idea of a C.B. nickname.

Students may be asked to invent a C.B. name, and then create a dossier for the fictitious person who uses this name. This device may be used when students are asked to write about events through the eyes of another character – often an alter ego of themselves.

This kind of writing can lead to the examination of "voice" in writing and the need for choosing diction and sentence structure appropriate to the narrator.

Script-writing

Drama
Whether students are writing original plays or adapting a scene from a novel or short story, they will find drama a challenging genre. One of the mos difficult skills is that of conveying necessary informa tion to the audience without destroying the illusion of natural conversation. One technique that can be used is to give students samples of heavy-handed dialogue and ask them to recast them into more subtl and realistic dialogue in preparation for writing the script for a scene.

Sample 1 – To inform the audience of an important incident in the past.

Poor:

Jack: So you're John – the man who was arrested for drunkenness last month and got off because his father is a judge.

John: The fact that my father is a judge had nothing to do with my freedom. I was under medication at the time and was stumbling around on the sidewalk due to some pills I had just taken. The policeman, who I know is your brother, made a stupid mistake and arrested me.

Jack: That's *your* story. My brother is now under suspension because of your father, the judge. The suspension is part of a cover-up to keep you out of jail.

Better:

Jack: So you're John – the drunk!

John: If you're referring to the false charges brought against me by your brother, he's paying for it now. Worst excuse for a policeman I've ever seen.

Jack: Baloney! The only reason he's suspended is because he made the mistake of arresting a judge's son for drunkenness.

John: The mistake he made was in assuming my condition was caused by alcohol and not a doctor's medication.

Sample 2 – To inform the audience of a change in time and place at the beginning of a scene.

Poor:

Sam: So here we are in a hotel in New York!

Mary: Yes, after three days travel by train from Alberta.

Better:

Sam: Well, I've just made a discovery. Hotel rooms in New York are the same as hotel rooms in Alberta.

Mary: After three days on the train, all I care about is that bed!

TV Adaptation of Literature

Using TV talk-show format, students can role-play characters from a particular novel or play. The script for the host – at least an outline of possible questions – should be prepared in advance.

After the first "live" show, a group of script-writers may write a more polished script in preparation for the filming of a rehearsed and directed presentation, in which both writing and acting skills may be brought to a more professional level.

TV Documentary

When the class has been given the opportunity to examine documentaries produced by the Ontario Education Communications Authority and the National Film Board, the major characteristics of the documentary may be discussed. The documentary that strives to be objective makes heavy use of factual information and presents more than one point of view. Thus it often uses film clips and data from a variety of sources, creating the impression of a mosaic and making the viewer feel that he or she is in the midst of the situation. Following the discussion, students may plan a documentary on a local issue to be filmed with a portapak TV camera. If, for example, students choose the construction of a new shopping plaza or an old age home as their subject, the steps may include:

1. clarification of the issue and point of view of the documentary;

2. preparation of a *shooting script* listing locations and scenes to be filmed (interviews, sites, stages of construction, models of completed project);

3. preparation of an *editing script* (with separate *sound* and *visuals* columns) listing the order of scenes to be used in the finished videotape to bring out the final thesis decided upon when the shooting has been completed (the original point of view may turn out to be too simplistic once the project gets under way);

4. presentation of the videotape to the class (and to other interested community members including those involved with the subject of the documentary). Discussion may centre on the validity or completeness of the ideas expressed, as well as on the visual qualities of the presentation.

OECA has prepared three handbooks for students and teachers on the use of portapak TV – *The Third Eye, Behind the Third Eye*, and *Picture This*. Enquiries may be addressed to:

Utilization Section
The Ontario Educational Communications Authority
Canada Square
2180 Yonge Street
Toronto, Ontario
M4S 2C1

Copies of *The Third Eye* ($1.00), *Behind the Third Eye* ($2.00), and *Picture This* (free) are available from:

Publications/OECA
Box 200, Station Q
Toronto, Ontario
M4T 2T1

Ballads

Writing in the ballad form can be a satisfying experience for students at all grade levels because the basic metre and rhyme scheme are easy to grasp, yet sophisticated effects can be achieved.

The collaborative method described here may be easily adapted for individual students, especially older students.

Step 1

The teacher may use a traditional ballad such as "Sir Patrick Spens" as a model. When the students have had an opportunity to read the ballad and to listen to recordings of it, they examine the story from the viewpoint of a writer. This ballad is easily divided into scenes; in fact, it may be discussed as if it were a plan for a shooting script for a film. Students can see that the transitions from scene to scene are often abrupt, and that the audience is expected to imagine what happens between scenes. The emotions of the characters and the drama of the situations may be discussed.

Step 2

Students may be asked to find a brief news story outlining an unusual and dramatic event – one that produces a strong emotion such as sadness or horror. When several such stories have been considered, the class may be divided into groups of four or five. Each group chooses *one* news story to develop into a ballad. The students may begin by dividing the story into scenes and assigning one or more scenes to each member of the group.

Step 3

The form of the ballad originally studied may now be examined. Students can identify the metre and rhyme scheme, and discuss such features as parallel lines, repetitions, and use of dialogue. Other ballads may also be read so that students may see the variations in rhyme scheme or the use of refrains. Each writing group may agree to use one specific rhyme scheme and metre, and to write one or more stanzas telling the story of the scene they have been assigned.

Step 4

After every group member has written a scene, the group may read the whole ballad, suggest improvements, and prepare a final copy. After some practice to ensure a good performance, the students involved may read the final draft for the enjoyment of the whole class. The ballads and the original stories may be posted on the class bulletin board or the best may be published in a class magazine.

Narrative With Several Scenes

Aims

This unit has been designed to consolidate the narrative writing skills studied and practised by involving the students in an *enjoyable* writing experience through which they may:

– extend their knowledge of the characteristics of good narrative

– discover how to write with a stronger sense of purpose and focus

– refine their ability to use words precisely

– develop skill in managing the difficulties presented by a long piece of collaborative writing

– sharpen their critical faculties

– proofread with increasing efficiency

– learn how to prepare a manuscript for publication

Choice of Topic

Careful selection of the subject matter helps to ensure that a small group approach is workable. The unit that follows is a plan for the collaborative writing of a narrative of book length, in the tradition of the popular modern romance novel. A typical novel of this kind features a faraway, exotic setting and a plot centring on a courtship complicated by misunderstandings, lost heirs, undelivered letters, and similar trappings of melodrama. The advantage of this genre is that students are familiar with it and enjoy working out the complications of the plot. A similar collaborative approach may be used with other types of story – science fiction, for example.

Organization and Allocation of Time

One approach is to divide the class into groups of about twelve students, each of which will produce a separate book. Two students in each group are chosen for monitoring functions – one to chair meetings and another to record decisions. Each member of the group writes a chapter of the novel. After a period or two of collaborative planning, the writing begins. Much of the writing is done at home, with class time spent in discussion and revision of the writing. The whole project may last three to four weeks.

The planning suggestions below may be adapted for a shorter writing assignment such as half a dozen chapters or a long short story.

Method

Step 1: Planning

The students will need to explore thoroughly and decide upon all essential details pertaining to plot, characters, and setting before any writing is undertaken.

a) *Plot outline*
The following will have to be determined:

- the main steps in the story
- the time covered in (i) the entire work, (ii) each chapter
- the subject matter of each chapter

b) *Characters*
Students will need to identify and draw up a list of major and minor characters. In addition to a basic identity (sex, age, name, and function in the story), the following details will need attention (minor characters can be worked out in less detail):

- details of physical appearance (colour of hair, eyes, complexion, height, unique facial [or other] features)
- pertinent information on background (family life, parents, brothers, sisters, schools attended, home town)
- pertinent information on present circumstances (occupation, habits, interests, special abilities)
- prominent personality traits

These details should contribute to a consistent description and treatment of the character. Not all of this information will appear in the story, but the study is necessary if the student is to establish a characterization that is credible. Some of the details may need to be revised as the story develops. If so, the chairperson should call a general meeting of the group.

c) *Setting*
An exact place will have to be chosen, and the following details established through research (students should consult an atlas, road maps, and pictures):

- topographical features
- other geographic details (climate, vegetation, industries)
- characteristic architectural features
- place names
- family names common in the area
- currency used and equivalent Canadian values
- local customs, values, ceremonies
- common words in the language (if other than English) that a character might use

Everyone in the group needs to be aware of these details, although some facts will be more important in certain chapters than in others. The geography department may help students with this research.

During the planning stage, the teacher gives advice concerning the feasibility of the plans.

Step 2: Writing

Students begin to write their individual chapters. When they have finished one or two pages, these should be photocopied or dittoed for the rest of their group. The group members discuss variations in writing style and make appropriate changes in order to achieve a consistent style.

Once the writing begins, each group meets every two or three days. These meetings do not need to be held in class time; a group may meet at noon hours, or before or after school. As the writing grows in volume, extra meetings may be called and more writing may be done in the students' own time. Meetings may take the form of writing clinics. "How can I improve my chapter or story?" should be the writer's attitude, and the rest of the group should provide encouragement by giving workable suggestions.

Step 3: Editing

The entire work should be read aloud, each writer reading the chapter he or she has produced, before the final typing begins. Awkward transitions or inconsistencies should be corrected. The Business or Commercial Department might give assistance in the typing of the manuscripts.

At this point students can decide upon the title, taking the whole effect of the story into account. The handwritten copy should be carefully proofread before typing is undertaken.

Step 4: Proofreading

Each student proofreads the chapter of the typewritten manuscript that he or she wrote, plus one additional chapter. A chart may be used to make sure that each chapter has had two careful checks.

Step 5: Seeking publication

The manuscript may be sent to a publisher, following an investigation of possible outlets for this type of story.

One complete and corrected manuscript copy of each good story may be bound and given an attractive cover (the co-operation of the Art Department may be solicited) and placed in the class or school library for the enjoyment of future readers.

Radio Plays

An understanding of the special contribution and uses of the media is required before any writing is done. Students should discuss the particular contributions of each of the media – radio, film, and TV – and then focus on the special characteristics of radio, considering suitability for certain purposes, advantages under certain circumstances, requirements of the medium (with special reference to language), and limitations.

Radio plays may be written as a follow-up to the study of a literary work. A short story, a scene from a novel, or a stage play may be adapted for radio.

A collaborative writing approach, such as the one described below, may also be used in the writing of a radio play. The model for the students may be a play parodying a popular program of an earlier decade.

Step 1: Planning

a) The teacher and the class may begin by creating characters. One method is to have each person in the class write down the name of a character on a card. The names may in themselves suggest a type of character. The question of what is in acceptable taste may arise and can be settled at this point in the procedure. The name cards are shuffled and distributed, and students write short character sketches for the names they draw.

b) The students may work on the plot in groups. Each group is given several characters, at random, and asked to invent a situation in which all of these characters can be involved. When each group has come up with a plan, either the whole class discusses ways of linking these situations or a subgroup takes on the task of creating a plot that will combine them.

Step 2: Writing

The plot may be divided into scenes or sections which can be assigned to different groups. The play will include dialogue, sound effects, and a narrator (if desired). The writer should keep in mind the sounds of different voices, and the specific qualities that identify different voices for the audience. The tape recorder can be of great usefulness in the course of this project. Some of the writing will be done at home, some in class. Decisions concerning sound effects should be seen as part of the writing project, since they will affect the final product.

Step 3: Rehearsals (optional)

Casting of the parts and rehearsal may follow the completion of the "rough" script, if time permits. The need for rewriting usually becomes apparent in the course of rehearsal. Improvements should be made after each rehearsal.

Step 4: Presentation and evaluation (optional)

Since almost all the members of the class are involved in the radio play, they may want to invite another class to the audio-taping of the play. The reaction of the audience and the discussion that follows will give the writers an idea of the degree of success achieved. The teacher may also give an evaluation, verbally or in writing.

Skits

The class may be divided into groups and each group asked to decide on some aspect of society that is in need of improvement; to devise a situation that would ridicule this aspect of society, in order to draw attention to the need for change; and to plan and rehearse a satirical skit.

After the skit has been thoroughly developed through rehearsal and staged for the class, the definitive script may be written. Necessary stage instructions, including the use of props, costumes, and sound and lighting effects, should be indicated. Professional play scripts may be used as models.

To evaluate the effectiveness of the script's instructions, another group could attempt to stage it.

Note

1. Collaborative writing techniques may also be used for the writing of newspaper stories and editorials. (Refer to the unit on letters to the editor, pp. 34–35, and the unit on using the local newspaper to develop the students' writing abilities, p. 217.)

2. Simulation activities generate interesting decision-making situations and a variety of writing possibilities. Teachers may wish to consult the many recent publications that outline simulation games for all age groups. One concrete example in this resource guide is the unit entitled "The Business Review Board: An Individualized Writing and Speaking Project Based on Simulation Activities", p. 198.

Writing About Issues in the Community

Writing based on issues or problems in the community has certain advantages over most other classroom writing. By interviewing people about issues, events, and customs and using other probing techniques, students become involved in the actual life of the community. What they discover can be published in the local paper or a school magazine, presented to local officials, or discussed with groups of adults who have similar concerns. When the writing leads to publication and action, as it often does, students experience a sense of achievement when they see their work in print and know that they have helped to enrich the life of their community.

1. *Capturing vanishing traditions*
The prototype program developed by Eliot Wigginton and discussed in *The Foxfire Book* (Doubleday, 1972) may serve as a model for this class project. By recording interviews and conversations with the elderly, students can be instrumental in preserving certain skills, lore, and traditions that are in danger of disappearing.

Possible subjects include: water-witching; strawberry socials and garden parties; children's games; the little red schoolhouse; funeral practices; soapmaking; courting customs; local ghosts and haunted houses; barn-raising; quilting bees; maple syrup making; methods of trapping game, dressing the meat, and tanning hides; blacksmithing; methods of preserving foodstuffs; weaving; canoe-building; smoke-curing of fish; tall tales and local legends; superstitions and old wives' tales; edible wild plants and their uses; soapstone-carving and igloo construction.

Writing projects based on community issues also lend themselves to independent study and the contract approach.

Before choosing their topics, students should learn something about the art of interviewing, and should review the skills involved in note-making, using the cassette recorder, and writing letters of request and thanks.

The following aspects of interviewing should be discussed with the students in advance of the field work so that common courtesies and effective procedures may be observed:

– preliminary research and thinking on the chosen topic;

– the preparation of a list of questions, and the need for flexibility in the use of questions;

– the need for sympathy and consideration for the person being interviewed;

– care in the use of the tape recorder (if it appears to be an inhibiting factor, students may make notes on a small note pad);

– the need for courtesy (e.g., the student should send a copy of the piece of writing to the person interviewed).

2. *Creating a community profile*
The preparation of a community profile is most successful when the entire class works co-operatively on the project. The students should try to put themselves in the shoes of a stranger (preferably one who derives from an entirely different culture), a former inhabitant who is recalled from a state of suspended animation after a hundred years, or a space creature who discovers a large time capsule containing taped conversations, photos, artefacts, home movies, copies of the local paper, and other memorabilia which depict life in the community at this point in time.

The values, attitudes, rituals (procedures relating to the use of cosmetics, autos, media), rites of passage (graduation, bestowal of the right to vote and drink, granting of a driver's license), and other rites (courtship, marriage, funerals), sacred cows, taboos, festivals (Christmas, Mother's Day), superstitions, fetishes, and other aspects of life in the community may then be examined with a critical eye and from a detached point of view.

Some useful references which illustrate or explain the anthropological perspective are listed below.

References for teachers

Carpenter, E., and Keyman, K. *They Became What They Beheld*. New York: Outerbridge and Lazard, 1970.

Hall, E. *The Silent Language*. New York: Doubleday, 1959.

———. *Hidden Dimensions*. New York: Doubleday, 1969.

Postman, N., and Weingartner, C. *The Soft Revolution*. New York: Delacorte Press, 1971.

References for students

Boulle, P. *Planet of the Apes*. New York: New American Library, 1968.

Stewart, G. *Earth Abides*. New York: Fawcett World Library, 1971.

In addition, the following might be used in the classroom for enrichment or background information:

– N.F.B. *What on Earth* (film)

– Swenson, May. "You Find the Strangest Things in Garbage Cans" (poem)

– Binet, Stephen Vincent. "By the Waters of Babylon" (short story)

3. *Promoting the community*
As a practical introduction to descriptive writing, the class may prepare a brochure on the main tourist attractions in the community. If a small-group approach is preferred, each group may highlight one special feature such as an historic site, a festival, or a fall fair. The project could include photography, design, and layout for interested students.

Before they start writing the students should make an inventory of such features as scenic places, examples of period architecture, recreational facilities, unusual businesses, and special events. They can then select those attractions that the class, by consensus, considers most appealing to tourists. After examining and discussing a varied selection of brochures obtained from regional tourist offices, students may formulate their own criteria for effective descriptive writing.

When the format and features have been selected, a class committee may invite a member of the council to the class to discuss the possibility of having the brochure printed and used as an informational pamphlet.

School Yearbook, Literary Magazine, or Newspaper

Students derive a good deal of satisfaction from seeing their work in print – whether the publication is a school yearbook, literary magazine, or newspaper. In addition, the preparation of materials provides an opportunity to teach proofreading skills and to highlight the fine points of mechanics. The selection of materials for a school literary magazine also helps students to refine critical skills. Even though the preparation of student publications is time-consuming, the rewards justify the effort. Once a publication gets started, it often becomes part of school tradition, and students are prepared to put a great deal of time and energy into its production.

The time given to clarifying and establishing policy for a yearbook, magazine, or school newspaper is well spent. The job descriptions of specific staff members may need modification as the project proceeds, but the main divisions of responsibility need to be established at the beginning.

Students must set deadlines and adhere to them if the project is to be successful.

All the English teachers should be asked to submit the names of students whose work may be considered for publication. Many good students are modest about their work and do not respond to a general invitation to participate. If they are approached directly, however, they are usually willing to contribute.

Newsletters

Students can also participate in the preparation of newsletters intended for parents. Students may be involved in collecting information and writing required items. All such work should be carried out in close collaboration with the staff member responsible for the newsletter.

Information Bulletins

In contributing to the class or school bulletin board, students are required to select items they consider of special interest and to write short feature articles on them, highlighting essential facts. Students can also write informational items for distribution to special interest groups (e.g., a film club) or specific grades. Students may find interesting items in the informational material on post-secondary requirements and job opportunities which the school's guidance department receives from time to time.

Reviews

The *review* is another type of writing that can be included in a school publication. After an examination of reviews found in newspapers and periodicals, students may prepare reviews of current happenings for the school newspaper or a bulletin board display. If reviews appear at regular intervals, readers may be encouraged to reply in letters to the editor. Students who become skilled in writing reviews may be able to find an outlet in a local paper or library.

Writing Contests

The extra rewriting and editing that contest entries undergo is part of the benefit students derive from participation in contests, but few students will enter writing contests without specific encouragement. One strategy that teachers may use is to ask students to write on the topics specified for a particular contest, refraining from mentioning the contest until a first draft is completed. At this point, most of the students have developed a degree of confidence in the potential of their first draft and may be willing to polish their writing to contest standards.

A few of the many contests open to senior students each year are listed below.

The Canadian Permanent Trust Company's Annual Student Writing Contest is open to all high school students from Grades 9 to 13. Copies of the rules are available from branch offices or the public relations department of Canada Permanent Trust (Canada Permanent, Public Relations Department, Room 1501, 320 Bay Street, Toronto, Ontario, M5H 2P2). The prizes are substantial; in addition, the winning entry from each province is published in a special book.

The Canadian Legion sends a list of topics for their writing contest to schools in the early fall. The entries are submitted to the local district office and the winners passed on to higher contests until a national winner is selected. Winners at each stage receive monetary awards, and the national winner is taken to Ottawa to read his or her entry at the Remembrance Day ceremony.

The Civitan Clubs of North America also sponsor essay-writing contests. The topic is usually available in January or February from the local Civitan Club.

;uest Writers

)pportunities for bringing writers into the school ave increased greatly in the past few years. The fol-)wing information may facilitate any such arrange- ients.

. The Ontario Arts Council supports a program The Creative Artists in Schools Program) whose im is to encourage writers, poets, and artists to go nto the schools. For financial and other details, rite to:

rts/Education Office
)ntario Arts Council
51 Bloor Street West
'oronto, Ontario
15S 1T6
16-961-1660

. Schools that wish to invite a *novelist* should write o:

he Writers Development Trust
uite 514
6 Bloor Street West
'oronto, Ontario
15S 1M5
16-961-7373

. Schools interested in having a *dramatist* come into ie school should write to:

laywrights Co-op
York Street
th Floor
'oronto, Ontario
15J 1R2
16-363-1581

. Schools wishing to invite a *poet* should write to:

eague of Canadian Poets
latform for the Arts
uite 8
65 Spadina Avenue
'oronto, Ontario
15T 2C4
16-364-3818

Other Useful Resources

For joint displays by Canadian publishers, subject lists, and other material, write to:

Canadian Book Information Centre
70 The Esplanade
3rd Floor
Toronto, Ontario
M5E 1A6

For catalogues of Canadian publishers and displays for schools, write to:

Canadabooks
70 The Esplanade
3rd Floor
Toronto, Ontario
M5E 1A6

For speakers and materials, and curriculum development projects, write to:

Canada Studies Foundation
252 Bloor Street West
Toronto, Ontario
M5S 1V5

Contracts for Differentiated Assignments

This approach permits the teacher to give differentiated assignments, allowing those students who need a good deal of basic instruction and help from the teacher to get it, while freeing those who do not for more independent assignments.

The objective of this unit, which has been designed for Grade 11 students, is to improve skill in writing exposition for the purpose of persuasion. The format used is a brief for a public body. The whole class is present for the examination of a suitable model of this format and a discussion of its purpose.

Contract A

Students choosing this contract meet daily in groups and, following a discussion of an issue of interest (such as extending the menu available at the cafeteria or improving the social functions of the school), each student writes a short paragraph taking a particular stand on the issue. The paragraphs are read and discussed, with emphasis on the use of argument and example. Each day the teacher may take home a few paragraphs for more thorough examination and comment (given in writing). At the end of the periods assigned to this writing, students choose one paragraph to rewrite and hand in for grading.

Contract B

Working as a group (or several groups), students choosing this contract select an issue of some importance to them. (They may choose some school policy that they feel strongly about, a social issue such as the voting age, or another community issue.) After an exchange of views, the students may decide to investigate reasons for the present situation. Following the investigation, the group decides whether it will support the present policy, offer an alternative policy, or write briefs supporting different policies. The writing of each brief may be divided among the members of the group. (The students may need guidance from the teacher in adapting the scope of the topic to the time available.) A photocopy of each brief may be posted in the classroom.

Contract C

Students who choose this contract work independently after clearing their choice of topic with the teacher. Before preparing final drafts, they may wish to discuss their ideas with the Contract B group or a fellow student from their own group. The final drafts may be read by fellow students, and one or more may be presented to the whole class before being evaluated by the teacher.

Contracts for Independent Writing Projects

(Grade 12, advanced level)

Students are given the choice of working individually or in small groups. The project may be introduced in late December, and most of the work is done at home. Students have full freedom of choice as to topic and form, but the teacher may wish to discuss the range of possibilities, from scripted puppet shows to slide presentations with voice-over commentary.

Early in January, when the students have had ample time to consider the possibilities, they fill out a tentative contract. Soon afterwards, the teacher may interview each student or group to provide resources and direction and ensure the feasibility of the project. At this point, a final contract is drawn up. A month later students are interviewed on the progress they are making, and a final date is set for the project.

Some projects (plays, for example) may be presented to the class for their appreciation and comment. Others (short stories and poetry, for example) may be added to the classroom library.

Students may work on this project over a period of two to three months. Certain aspects of the project – the need to set goals, to follow through, to evaluate one's achievement, to work independently as well as co-operatively with others – can contribute to the student's maturation as a self-reliant and thinking individual, capable of independent and co-operative effort.

A Sample Contract for an Independent Writing Project

Name of Student

Brief Description of Project _____

_____

_____

_____

_____

_____

☐ Individual Project ☐ Group Project

Other Members of Group _____

_____

Mode of Presentation _____

_____

Dates of Progress-Report Interviews With Teacher _____

Due Date for Project _____

Agreed Upon by _____ and _____

Teacher's Signature Student's Signature

Date _____

The Idea Box

The teacher and students generate ideas and approaches for writing and formulate assignments based on them. The assignments are recorded on cards, which may be filed in a box and kept from year to year. Students may want to sign their names to their particular ideas and provide spaces on the cards where future students may place a check mark whenever the card is used. Since the process is an ongoing one, students continue to write and refine ideas for the box.

Writing ideas from the box may be used for class, small-group, or individual assignments, at the general or advanced level.

The following sample cards illustrate three types of writing assignment.

Card 7

Interview

Interview an important person in your community. List the questions you plan to ask him or her. Then write a short article on the subject or issue discussed in the interview.

Card 15

Description

a) Describe a character as someone might who likes the character.

b) Describe the same character as someone might who does not like the character.

Card 21

Letter

Pretend you are a character in a book you have read or are reading. Write a letter to Ann Landers explaining your problem and asking for advice. After you have completed the letter, you have two choices:

a) write the reply you think Ann Landers might give;
or
b) give the letter to a classmate and have him or her write a reply. When you receive the reply, write down your thoughts concerning the advice, basing your reactions on what you know about the character.

Note-taking

If students get into the habit of recording impressions, questions, or reactions during or after reading, they will find the interpretation of literary works easier.

The English teacher can help students devise general questions that can be used as a basis for notes while reading an extended unit. This method is described in the unit entitled "Women in Four Canadian Novels: A Study of Human Relationships", pp. 138–40.

Use of Diagrams

Some students should be encouraged to develop their ability to depict relationships between ideas or events by visual means such as diagrams or flow charts. (The diagram on the opposite page, prepared by a student after attending a series of lectures given by the Canadian critic Northrop Frye, is only intended as a sample.) If the diagram is, in fact helpful in clarifying ideas, the student should be able to explain the diagram to the class, or to write an explanation, in expository form, of the ideas in the diagram.

Sample Diagram: Archetypal Symbolism

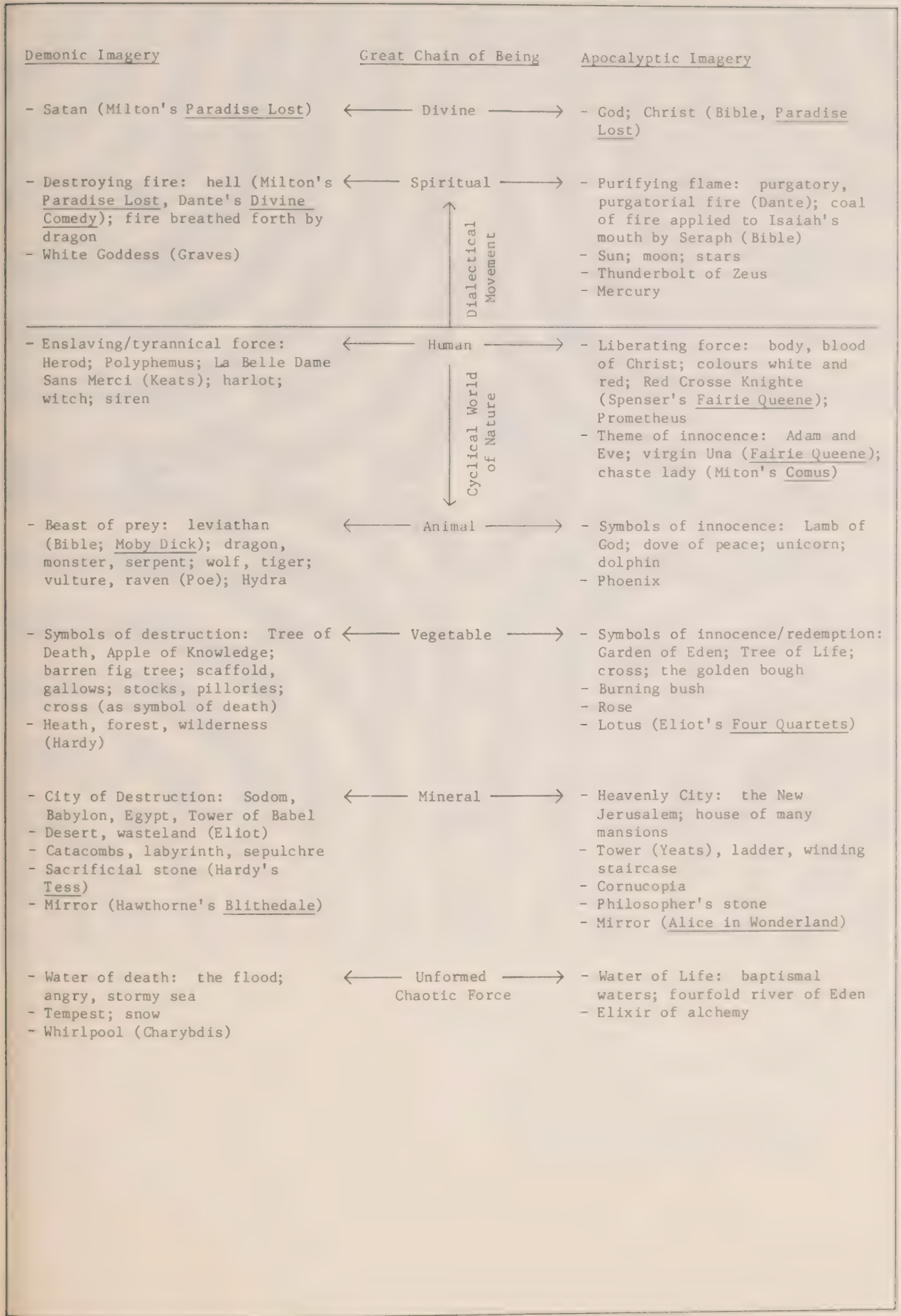
Purposes:

– to show the use of key images and symbols at various levels of the "Great Chain of Being" in a way that highlights the pattern of corresponding symbols at these various levels

– to illustrate the potential for man's movement "downward" to the animal level and "upward"to the spiritual realm

– to demonstrate graphically the comprehensive interrelationship of symbols and their meanings in a demonic and apocalyptic pattern

Sample Diagram: Archetypal Symbolism



The Evaluation of Sample Grade 12 Informal Expository Essays

Background Information

One of the chief purposes of evaluation is to help individual students improve their use of language. There are many ways to motivate students to write, but one of the most effective springs from the sensitive and clearly defined use of the evaluation process. Students should know the specific criteria that will be used in the evaluation of their writing.

The following six short essays, written by Grade 12 students in an Ontario secondary school, are examples of recent writing produced in a planned writing program at the general level. The assignment was given about six weeks after the beginning of the course. The class had spent preceding periods working on the organization of exposition. The students were free to choose from as many as twenty topics. The essays were written in a forty-minute period according to the following directions: "Write an informal expository essay approximately four paragraphs in length. Your first sentence should state the topic and enumerate the important points to be developed. The concluding paragraph should not simply restate the ideas in the first paragraph. You are free to choose from any one of the twenty topics."

These six essays, chosen from a class set by the teacher who gave the original assignment, are typical of all levels of achievement in the class, although not necessarily representative of the best and weakest papers written by the students. The six essays are reproduced here on separate pages so that they may be used for an in-service marking workshop before teachers examine the annotated versions of the essays, the sample comments to the students, and the accompanying remarks explaining the thinking behind these comments. The guideline for Senior Division English provides additional procedures for marking seminars (refer to pp. 79-81).

QUALITIES OF A GOOD NURSE

A good nurse has to know her job, have a neat appearance, be cheerful, and be a hard worker.

A nurse who knows her job will always be on top. If she can give a patient the right medicine without asking anyone about it, she knows her job. In the operating room, a nurse has to be sure of every little thing because one slip could mean a person's life.

Also, a nurse has to have a neat and clean appearance. She has to be immaculate because no one would like to have a dirty, sloppy nurse taking care of them. A nurse has to be clean just like the hospital that she is working in.

A nurse has to be a kind person. If a person was sick in bed, they wouldn't want a grumpy nurse taking care of them. When a nurse walks into a room, she should brighten it up. If a nurse can make jokes and be cheerful, the patients will appreciate her efforts to make them happy.

A nurse has to be a hard worker. She can't sit around and take it easy unless she is on a break. There is always a patient who needs a nurse for one thing or another. She also has to be a fast worker. There is no place for a slow nurse in a busy hospital. A nurse has many duties and if she is a hard worker, she can perform all of them well.

OF COURSE I LOVE SMALL CHILDREN

Children provide great pleasure for some people. I'm not one of these people. My idea of pleasure isn't runny noses, dirty diapers and agonizing cries in the middle of the night.

Picture the scene of a husband and wife dressing to go out on New Years Eve. It's 8:00 and the baby is sleeping. Suddenly he is awake and hungry. The wife decides not to change her gown and starts to feed the baby. Everything is going smoothly until she hears a little burp. Then she feels something warm and wet on her shoulder. I don't call this the joys of motherhood.

Also, when the husband and wife crawl in at 4:00 in the morning, I don't think they would appreciate being awakened by a crying baby with dirty diapers.

I don't like babysitting a small child. When I arrive at the house, the baby is usually asleep. The mother explains his feeding methods and shows me where his diapers are. This is just in case he wakes up but she doesn't think that he will. I listen carefully and try to remember what she said.

After she leaves, I usually get started on my homework. It is so quiet until the little brat wakes up. I rush into his room and discover he needs to be changed. I start to change him and realize that Mrs. Jones said something about diaper rash. After looking around for five minutes, I find the diaper rash creme. I finally get him changed and put back in bed.

I begin to do my homework and I hear him cry again. I try to figure out why he's crying. The only reason I can think of is that he must be hungry. Mrs. Jones said he didn't have supper, so I have to give him some food instead of just a bottle. He has been sick lately and I have to try to get him to eat. I decide what to feed him and I get it ready. Meanwhile, back in the crib, he is still crying up a storm.

Trying to get him to eat the mush I made is a different story. I try the trick of pretending to eat the stuff, but he doesn't buy it. After a half an hour of trying to feed him, I discover he's just not hungry.

Now he's smiling and bouncing in his high chair. I realize that he wasn't hungry at all. He just wanted to get out of bed and have some fun. Well, why didn't he say that in the first place?

QUALITIES OF A GOOD BOOK

Depending on a person's choice, a good book should be topical, well written, have large enough print and interesting.

In the back of everyones mind these qualities are given the once over.

Topical is simply the areas of literature in which a book is concerned with. Such areas are fiction, non-fiction, and science fiction.

Another important quality is how well written the book is. Some of the things people look for are spelling, grammer and good organization. It is these things that make the reading of the book easier.

But the main problem with some books is the size of print. This is a problem because sometimes a book has the print so small that it is difficult to read.

Although there are many different qualities of a good book, the most important is how interesting it is. Depending on what type of book someone is looking for, the interest can vary greatly. Many people have different interests in books. Some people read alot, some read occasionally, and some don't bother reading even if they have too.

Many people get great enjoyment out of reading various books or only one kind of book. Some of the special areas people read in may be anything from romance to mystery or science fiction to science documentary.

BLACK FLY COUNTRY

Anyone that has lived in North America, especially Canada's woodlands, through one summer would know what is meant by "Black Fly Country."

For the new comers to Canada, the black fly is a small black flying insect that draws the blood from any warm blooded animal, just like the legendary vampires.

The one difference between the black fly and a vampire is that this insect does not care where it gets you, just so long as he gets the blood.

When I walk through the beautifully green bush during the black fly season, there appears to be no insect in sight. Suddenly out of no where hundreds of black flys would be swarming around me. At first they will not bother me too much, but after a short time they will dive bomb for the kill.

By going for your blood these pests find any part of the anatomy satisfying. They will crawl up your pant legs, down your socks, under your shirt, and in your ears. But, I usually find that their favorite area to attack is in the hair on the scalp.

This continual crawlling and dive bombing gets to be so aggravating that I start swinging left and right. By doing so, I realize that those insects either retreat or they hang onto my skin with their iron jaws. The insects that hang on usually need an extra push with the back of a hand.

When a few seconds pass they come back with a doubled team of reinforcements, at which I swing at again. The attacks grow in number so I swing more and end up slapping my face, arms and legs. After a while a person becomes paranoid by thinking that every time a nerve ending jumps that there is a black fly on him.

A few hours after all this you become so paranoid that you are liable to head for the nearest exit out of the black fly country.

WHY DOES THE SHAD FLY?

Because, it is natures way of getting back at us. They come once a year and I find them to be totally disgusting. I call it the "Day of the Shad Fly". They don't seem to have any purpose to me, but they mean food for the few fish left in the lakes. That is to say, the fish that I have not killed by catching or polluting to death. I don't necessarily do it on purpose. Sure I could stop catching them, but not even I could stop pollution.

Getting back to the Shad Fly, in my eyes, it is a useless and disgusting creature. Once a year this creature comes to life and at that time I can't seem to find a safe refuge anywhere, except indoors. These creatures have their day of flight, then fall to their inevitable death on the city streets and sidewalks, where they remain for sevral days going through the stages of decay. When these seemingly harmless creatures die, they give off the pungent odor, of which I find unbearable.

When the wheels from cars crush the delicate corps of these creatures, multitudes of them cling to the tires. When I glance at these wheels, a strong feeling over comes me and I begin to think of the waste these creatures have become.

As I walk along the streets or sidewalks, all what I can hear is this repugnant sound from all the carcasses crackling beneath my feet. These sounds are the most regrettable sounds I have ever heard and I do not look forward to detecting them with any of my senses again.

ON DINING OUT

I can remember it all very clearly now, it comes rushing out from the back of my mind like a flood, though it was some years ago. Yes, it was my paternal grandmother's third wedding. After a talk given by a minister, there was to be a dinner at one of the dining rooms at the Voyager Moter Hotel. Since my uncle Don works there, we could get the room with a certain percentage of the price off.

Dining out usually means dressing in one's best evening garb. For me, at the time, this consisted of a two-piece suit, the best one I had. After about two hours, I was washed, dressed and ready to go.

Once we were there, the older folks engaged in conversation, while we of the younger generation, put ourselves to games which utilized the mind. Well, by the time everyone was there, we were ravinous with hunger, (especially me, for all I had for lunch was a glass of water, and a toothpick!). The anouncement was made that we could begin to serve ourselves, (it was a smorgisborg), and so there was a line made at once.

Another thing about dining out, is that one is on one's best behaviour, and using the best of manners. Therefore, us younger ones were placed near the rear of the line, and immediately there was a fight as to who was closest to the front. Me being the oldest, and maturest of all the younger ones, I didn't put up much of a fight, and so found myself at the very back of the line. By the time I got to the table the food was on, I was so hungry, I filled my plate quite generously.

As I mentioned before, one was on one's best behaviour when dining out, and this is helped by the fact that one doesn't want to get one's clothes dirty. So eating must be done in a careful manner, so as to keep the food off of one's clothes, and transfer one's food from the plate to one's mouth in a graceful way. First of all, one opens one's napkin, and places it on one's kee, which I accomplish after a while. After this was done, I managed to consume some of my food. Good manners also intails eating <u>all</u> of the food on one's plate. This I did, having to force the last bite down, and skip desert. Afterward, I had the worst case of indigestion in my life!

In conclusion, all I have to say is that dining out is allright if not done too often. This I have learned from personal experience.

Suggested Criteria for Marking a Short Informal Expository Essay

Criteria	*Comments*
1. *Main Merit(s)*	
A. *Content:* convincing, pertinent, imaginative, specific, perceptive 20	
B. *Point of view:* clear, consistent, appropriate in mood and emphasis to purpose and approach 10	
C. *Essay organization:* logical, coherent, unified, suitable to purpose, developed in an orderly way, building to an effect or conclusion 10	
D. *Paragraph organization:* precise statement of topic, effective development, varied paragraph structures 10	
E. *Style:* flavour, interest, flair, imagination, freshness; expression suited to content, flow, dominant effect 10	
F. *Sentence structure:* skilful use of a variety of sentence structure patterns such as parallelism, contrast, balance, repetition, and exclamation 10	
G. *Diction:* vocabulary and tone appropriate for topic and projected personality of writer; specific, imaginative, vivid, precise 10	
H. *Use of language conventions:* correctness in punctuation, spelling, and grammar; avoidance of awkward, disjointed, fragmented, run-on sentences 20	
2. *Main Suggestion(s) for Improvement*	

Marking Procedures and Criteria

These essays were marked in an in-service workshop organized according to the procedure suggested in the Senior Division English guideline (refer to pp. 79-80). The grades and annotations were discussed and diagrammed to facilitate a consensus on the final evaluation. The teachers graded the essays, following the procedure outlined below.

The teachers:

1. independently read each essay and assigned a preliminary mark, disregarding errors in spelling and grammar;

2. reread each essay, writing brief notes on merits and shortcomings;

3. wrote concluding comments offering specific, constructive suggestions for improvement;

4. assigned a final mark.

Many insights emerged in workshop discussion, including the view that the nature of the writing should be considered in designing appropriate evaluation criteria. Depending on the nature of the assignment, factors to be considered would include the following:

– mode of the assignment (expository, narrative, descriptive, or some other specific mode)

– special instructions requiring students to write for a special audience or purpose

– nature of the assignment (class assignment or homework)

Some aspects of the relationship between criteria and mode of writing are discussed in the guideline (refer to pp. 82-83). Eight criteria are defined in the checklist that follows. In the marking of many assignments, teachers might find it more appropriate to confine their comments on the student's writing to criteria related to the techniques of effective writing discussed and practised in previous lessons. In the evaluation of assignments deriving from units in which the teaching emphasis is placed on the development of a particular writing concept or skill, the teacher should evaluate only that one aspect of the student's writing. At other times, the teacher may wish to establish expectations in other areas. For example, with certain kinds of assignment, it may be desirable to establish standards of neatness, legibility, and overall attractiveness of presentation.

In some instances, a brief oral conference offers a more efficient way of communicating criticism and suggestions to the student than a lengthy written commentary.

The workshop discussion revealed the need to focus the students' powers of understanding on specific ways of overcoming weaknesses and improving their writing.

Follow-up assignments should be specific, should i volve the use of varied methods, and should be directly related to identified needs. For example, a student who has demonstrated a limited grasp of t function of the comma may be asked to study the conventions that govern the use of the comma and to write sentences illustrating these uses. After the student has completed this personalized project, h or she might review the original essay and correct the punctuation errors, being prepared to explain the uses in question.

Sample Evaluations

1. The Application of Criteria Dictated by the Natu of the Writing

Many teachers, at certain points in the English pro gram, like to give open-ended writing assignments In this situation, the students are free to select one of many topics and to choose the mode of presenta tion to be used (editorial, narrative prose, exposition, poetry, dialogue, dramatic monologue, strea of consciousness, report, feature news story or oth appropriate forms, including media which lend themselves to print presentation). The procedures and criteria used in evaluating this type of assignment should take into account the mode and style writing used by the student. Students make more progress in improving their writing when annotations and comments are specific.

The three essays that follow have been annotated according to criteria that suit the nature of each essay. Not all errors have been noted (refer to p. 78, point 4 of the guideline).

QUALITIES OF A GOOD NURSE

Are all nurses female?

A good nurse has to know her job, have a neat appearance, be cheerful, and be a hard worker.

a good opening sentence enumerating the points to be developed

the use of slang here detracts from the formal nature of your essay

A nurse who knows her job will always be on top. If she can give a patient the right medicine without asking anyone about it, she knows her job. In the operating room, a nurse has to be sure of every little thing because one slip could mean a person's life.

give some details illustrating all the "little things"

what other examples could emphasize the point you're making here?

Also, a nurse has to have a neat and clean appearance. She has to be immaculate because no one would like to have a dirty, sloppy nurse taking care of them. A nurse has to be clean just like the hospital ~~that she is working in.~~ in which she works.

the pronoun must agree with its antecedent

awkward phrasing

faulty pronoun agreement

A nurse has to be a kind person. If a person was sick in bed, they wouldn't want a grumpy nurse taking care of them. When a nurse walks into a room, she should brighten it up. If a nurse can make jokes and be cheerful, the patients will appreciate her efforts to make them happy.

A nurse has to be a hard worker. She can't sit around and take it easy unless she is on a break. There is always a patient who needs a nurse for one thing or another. She also has to be a fast worker. There is no place for a slow nurse in a busy hospital. A nurse has many duties and if she is a hard worker, she can perform all of them well.

More specific details would improve this paragraph:
- Why should a nurse not "sit around"?
- What are some of the demands of patients?
- What makes a hospital busy?

The use of the feminine pronoun throughout your essay indicates stereotyped thinking on your part.

Mark assigned: 65

Evaluation of Essay A

Suggested comments to the student

In certain respects, your exposition is clearly written and logically organized. Your essay would have been more imaginative and less superficial in content if you had visited a hospital to discover more specific details about the work of nurses. Your introductory sentence specifies the qualities of a good nurse, and your essay is properly organized under these topics. You have mentioned the two most important qualities first and last to give emphasis to these points. Could the qualities be arranged in any other order for emphasis?

The comparison in the third paragraph between the nurse and the hospital is the type of device that adds interest to the essay. In your future writing, try to excite the mind of the reader by making greater use of the devices (e.g., metaphor, simile, comparison, contrast, example, and incidents) that seem most appropriate to your purposes.

Also, try to avoid stereotyped thinking in your future writing. Use both the masculine and the feminine pronouns ("he or she") in referring to persons who could be either male or female.

Points for the teacher's consideration

Because the student's essay reflected an emphasis on expository organization, the essay was largely evaluated on the basis of this criterion.

This student has developed some competence in writing exposition, but needs to be encouraged to add excitement and drama through a more skilful choice of words and the use of appropriate stylistic techniques.

This student also needs to become aware of stereotyping in language, of the inferences that may be drawn from it, and of the distortions in meaning which may result.

The essay is generally free from errors but suffers from a stilted, mechanical style and superficial content.

Essay B

OF COURSE I LOVE SMALL CHILDREN

Children provide great pleasure for some people. I'm not one of these people. My idea of pleasure isn't runny noses, dirty diapers and agonizing cries in the middle of the night. refreshing introductory paragraph using contrast and innuendo

Picture the scene of a husband and wife dressing to go out on New Years Eve. (apostrophe omitted) It's 8~~:00~~ o'clock and the baby is sleeping. Suddenly he is awake and hungry. The wife decides not to change her gown and starts to feed the baby. Everything is going smoothly until she hears a little burp. (good humorous touch) Then she feels something warm and wet on her shoulder. I don't call this the joys of motherhood.

Also, when the husband and wife crawl in at 4~~:00~~ o'clock in the morning, I don't think they would appreciate being awakened by a crying baby with dirty diapers.

I don't like babysitting a small child. When I arrive at the house, the baby is usually asleep. The mother explains his feeding methods and shows me where his diapers are. This is just in case he wakes up but she doesn't think that he will. I listen carefully and try to remember what she said.

After she leaves, I usually get started on my homework. It is so quiet until the little brat wakes up. I rush into his room and discover he needs to be changed. I start to change him and realize that Mrs. Jones said something about diaper rash. After looking around for five minutes, I find the diaper rash [creme.] (sp.) I finally get him changed and put back in bed. (This incident could be expanded nicely)

I begin to do my homework and I hear him cry again. I try to figure out why he's crying. The only reason I can think of is that he must be hungry. Mrs. Jones said he didn't have supper, so I have to give him some food instead of just a bottle. He has been sick lately and I have to try to get him to eat. I decide what to feed him and I get it ready. Meanwhile, back in the crib, he is still crying up a storm.

Trying to get him to eat the mush I made [is a different story.] (doesn't quite follow – ?) I try the trick of pretending to eat the stuff, but he doesn't buy it. After a half an hour of trying to feed him, I discover he's just not hungry.

Now he's smiling and bouncing in his high chair. I realize that he wasn't hungry at all. He just wanted to get out of bed and have some fun. Well, why didn't he say that in the first place? (use a semi-colon to link statements that are closely related) your tongue-in-cheek question provides an effective conclusion to this paragraph

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Mark assigned: 76

Evaluation of Essay B

Suggested comments to the student

Your essay is written in an anecdotal style that combines humour and irony in a delightful and entertaining way.

You have maintained a consistent, ironical point of view which emphasizes the extent of your "love" of children.

This essay would be more effective if it centred on a single incident – a baby-sitting experience on New Year's Eve. This focus on a single incident would heighten the humour/irony by allowing you to build up to the anti-climactic moment at four o'clock in the morning when baby with soiled diapers greets exhausted parents.

Points for the teacher's consideration

The student's refreshing use of humour and irony places this essay in the A range. Given the fact that the student has used the narrative approach and the essay should be evaluated in this light, the teacher should commend the student for the appropriate use of natural diction, the colloquial style, varied sentence structure, and amusing examples.

Lapses in organization could be overcome by revisions such as the following: the third and second-last paragraphs could be developed more dramatically and in more detail, and the third paragraph could be shifted to the position of last paragraph.

In a future assignment, the teacher might give the student the opportunity to write a formal exposition in a non-colloquial style.

QUALITIES OF A GOOD BOOK

Depending on a person's choice, a good book should be [topical, well written, have large enough print and interesting.] faulty parallel structure – each item in the series should have equal grammatical value (e.g., four adjectives)
your topic sentence organizes your essay under four headings

apostrophe omitted
In the back of everyones mind these qualities are given the once over.

the meaning of "topical" is not clear to you
Topical is simply the areas of literature in which a book is concerned with.
faulty use of prepositions
Such areas are fiction, non-fiction, and science fiction.

awkward phrasing – "the style of the book"
Another important quality is [how well written the book is.] Some of the things
sp.
people look for are spelling, grammer and good organization. It is these things that make
try for more specific details
the reading of the book easier.

But the main problem with some books is the size of print. This is a problem because sometimes ~~a book has~~ the print is so small that it is difficult to read.

Although there are many different qualities of a good book, the most important is
poor repetition of 'is'
how interesting it is. Depending on what type of book someone is looking for, the interest
sp.
can vary greatly. Many people have different interests in books. Some people read alot,
effective use of parallel structure
sp.
some read occasionally, and some don't bother reading even if they have too.

Many people get great enjoyment out of reading various books or only one kind of
vary
book. Some of the special areas people read in [may be anything] from romance to mystery or
science fiction to science documentary.

this last statement would be better used as part of your opening paragraph

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Mark assigned: 40

Evaluation of Essay C

Suggested comments to the student

You have successfully used the expository technique of enumeration in your opening paragraph. However, you fail to come to grips with the important issues which may be considered under this topic. A good book is usually well-written, interesting, and possibly topical, but your explanation of these qualities is inaccurate and imprecise. For example, a topical book is one which usually deals with current issues of public concern.

Were you really interested in writing on this topic? Pick a topic you are keen and knowledgeable about and you will produce a more successful essay.

To improve this essay:

1. Give concrete details to support general remarks. This advice would be easier to follow if you had referred to one or two specific books.

2. Use specific words to express your thoughts. For example, in paragraph four the last two sentences would be more effective if they were combined and the idea expanded as follows: "Books that are clearly organized and written in a gripping style make the reading easy and keep the reader eager to read."

3. Do use a dictionary.

Points for the teacher's consideration

The student, although making an attempt at good expository structure, has organized the paragraphs superficially.

The essay abounds in vague generalities and meaningless clichés. This student needs to be encouraged to write with more imagination and vividness, and to concentrate on concrete details. He should be given ample practice in the presentation of concrete details and the precise use of words.

2. The Application of Predetermined Criteria Based on the Instructional Program

Frequently teachers will mark the students' essays concentrating on two or three criteria and will write a constructive summarizing comment, highlighting these points and outlining specific suggestions for improvement. These annotations, then, reflect the material recently studied in composition classes.

The following two essays have been annotated with the following three criteria in mind:

– essay organization

– diction

– use of language conventions

BLACK FLY COUNTRY

incorrect pronoun

Anyone [that] has lived in North America, especially Canada's woodlands, through one summer would know what is meant by "Black Fly Country."

For the new comers to Canada, the black fly is a small black flying insect that draws the blood from any warm blooded animal, just like the legendary vampires. (very effective comparison)

The one difference between the black fly and a vampire is that this insect does not care where it gets you, just so long as [he] gets the blood. (incorrect pronoun)

(these would be more effective as one paragraph)

When I walk through the beautifully green bush during the black fly season, there appears to be no insect in sight. Suddenly out of no(one word)where hundreds of black [flys] (sp.) would be swarming around me. At first they will not bother me too much, but after a short time they will dive bomb for the kill. (faulty shift in tense)

(The two parts of this sentence are not properly related)

[By going for your blood] [these pests find any part of the anatomy satisfying.]

They will crawl up your pant legs, down your socks, under your shirt, and in your ears. But(,) (omit) I usually find that their favorite area to attack is in the hair on the scalp.

This continual [crawlling] (sp.) and dive bombing gets to be so aggravating that I start swinging left and right. By doing so, I realize that those insects either retreat or they hang onto my skin with their iron jaws. The insects that hang on usually need an extra push with the back of a hand. (poor repetition – try for a more vivid descriptive phrase such as "stubbornly cling")

(After a few seconds)

[When a few seconds pass] they come back with a doubled team of reinforcements, [at] which I swing [at] again. (do not repeat preposition) The attacks grow in number so I swing more and end up slapping my face, arms and legs. After a while a person becomes paranoid by thinking that every time a nerve ending jumps that there is a black fly on him.

(rephrase)

[A few hours after all this] you become so paranoid that you are liable to head for the nearest exit out of the black fly country.

Mark assigned: 66

Evaluation of Essay D

Suggested comments to the student

Your essay has some fine qualities – an interesting opening statement, a vivid description of the blackfly and its attack, and a good level of vocabulary.

The organization of the essay could be greatly improved. You might organize your essay into four logical paragraphs according to the following plan:

1. Topic sentence (e.g., "The blackfly is unavoidable in the summer in Canada's woodlands") followed by appropriate development

2. A comparison of the blackfly to the legendary vampire

3. A description of the blackfly's attack

4. A concluding paragraph describing the mounting frenzy and increasing paranoia of the victim, leading to the determination to escape at all costs

Your use of vivid, descriptive detail ("iron jaws", "nerve ending jumps", "crawling", "divebombing") is generally effective, but its impact is occasionally diminished by the use of imprecise words ("push" rather than "swipe" or "smack", for example). Your comparison of the blackfly to the vampire is likewise vivid.

It would be to your benefit to rewrite the essay, making a special effort:

– to maintain a consistent tense;

– to rephrase awkward sentences, aiming for more precise meaning;

– to correct misspelled words.

Points for the teacher's consideration

The student should be praised for her use of vivid and imaginative diction. Specific suggestions for improving the diction might focus on ways to achieve more precise word choice or on devices that lead to greater dramatic impact such as the use of vivid descriptive words in a series ("ravenous, ruthless, beady-eyed blackflies").

The student might be encouraged to work on improving her ability to organize an essay. She has used eight paragraphs to present material that could be more suitably expressed in approximately four paragraphs. After the teacher has discussed the reorganization of the essay with the student, the latter could be asked to rewrite the essay.

WHY DOES THE SHAD FLY?

grammatically incomplete sentence — apostrophe omitted — no specific antecedent

[Because, it is natures way of getting back at us.] [They] come once a year and I

awkward phrasing

[find them to be] totally disgusting. I call it the "Day of the Shad Fly". They don't seem

wording is obscure — contradictory conclusion

to have [any purpose to me,] but they mean food for the few fish left in the lakes. [That is

grammatically incomplete

to say, the fish that I have not killed by catching or polluting to death.] I don't

these statements are off topic

necessarily do it on purpose. Sure I could stop catching them, but not even I could stop

pollution.

poor linking phrase

[Getting back to the Shad Fly,] in my eyes, ~~it~~ the shad fly is a useless and disgusting

creature. Once a year this creature comes to life and at that time I can't seem to find a

safe refuge anywhere, except indoors. [These creatures have their day of flight, then fall

very good sentence — sp.

to their inevitable death on the city streets and sidewalks, where they remain for several

days going through the stages of decay.] When these seemingly harmless creatures die, they

faulty use of preposition

give off the pungent odor, of which I find unbearable.

What detail could you add to convey the repugnance you experience?

sp.

When the wheels from cars crush the delicate [corps] of these creatures, multitudes

identify the feeling

of them cling to the tires. When I glance at these wheels, [a strong feeling] overcomes me

and I begin to think of the waste these creatures have become.

incorrect usage

As I walk along the streets or sidewalks, all what I can hear is this repugnant

good appeal to hearing

sound from all the [carcasses crackling] beneath my feet. These sounds are the most

have you considered this word carefully? — wording imprecise — try "experiencing"

regrettable sounds I have ever heard and I do not look forward to detecting them ~~with any of~~

~~my senses~~ again.

Mark assigned: 56

Evaluation of Essay E

Suggested comments to the student

You communicate your puzzlement and revulsion over this phenomenon of nature effectively. The unity of effect is reduced in paragraph one by the introduction of the idea of pollution. Perhaps the two distinct topics could be linked by a statement such as "Many Northerners believe that the shad fly is nature's way of getting back at people who pollute the landscape."

You haven't taken advantage of the organizational possibilities that your ideas offer. You could have decided upon several specific reasons for your feeling of disgust, enumerated them at the beginning of your essay, and then elaborated on each specific reason in turn in the paragraphs that follow.

Your use of diction is effective in capturing the dominant mood. Such phrases as "pungent odour", "delicate corpses", and "crackling carcasses" vividly express your repugnance. Certain words and phrases, however, are not as precise as they could be, such as "regrettable sounds", "waste", "a strong feeling".

You need to spend more time working on two aspects of your writing in particular. Use nouns instead of indefinite pronouns. In your second sentence, "they" and "them" have no clear antecedent. The second type of error involves the incorrect use of the preposition and conjunction. Omit "of" in "pungent odour (of) which I find unbearable" and omit "what" in "all (what) I can hear".

Points for the teacher's consideration

The strength of feeling and vividness of certain details suggest that this student's ability to write effectively exceeds the level of achievement attained in this essay. An ear for the sounds of language and the ability to convey subjective experience combine to create the overall effect of revulsion.

This student would benefit from direction in two specific areas – organization and selection of vocabulary. She should be given ample practice in developing paragraphs logically and coherently and in selecting words that describe objects and actions precisely and vividly.

3. Comprehensive Marking of Content and Expression

Two or three times during the school year, teachers may wish to mark a set of essays considering such aspects as:

– selection of material (is the content interesting? are the details relevant?)

– selection and application of facts in exposition (are the pertinent facts cited? are they appropriately related to the thesis of the essay?)

– persuasiveness

– organization and paragraph development

– sentence variety

– use of rhetorical devices

– diction

– use of language conventions

– clarity

– emphasis

ON DINING OUT

I can remember it all very clearly now, it comes rushing out from the back of my mind like a flood, though it was some years ago. Yes, it was my paternal grandmother's third wedding. After a talk given by a minister, there was to be a dinner at one of the dining rooms at the Voyager Moter Hotel. Since my uncle Don works there, we could get the room with a certain percentage of the price off.

are you sure of this spelling? sp.

awkward

an interesting opening paragraph

Dining out usually means dressing in one's best evening garb. For me, at the time, this consisted of a two-piece suit, the best one I had. After about two hours, I was washed, dressed and ready to go.

Once we were there, the older folks engaged in conversation, while we of the younger generation, put ourselves to games which utilized the mind.

ambiguous wording

Well, by the time everyone was there, we were ravinous with hunger, (especially me, for all I had for lunch was a glass of water, and a toothpick!). The anouncement was made that we could begin to serve ourselves, (it was a smorgisborg), and so there was a line made at once.

sp. sp. sp.

cliché

Another thing about dining out, is that one is on one's best behaviour, and using the best of manners. Therefore, us younger ones were placed near the rear of the line, and immediately there was a fight as to who was closest to the front. Me being the oldest, and maturest of all the younger ones, I didn't put up much of a fight, and so found myself at the very back of the line. By the time I got to ~~the table~~ the food ~~was on,~~ I was so hungry, I filled my plate quite generously.

watch the use of the comma

Are you being deliberately colloquial and ungrammatical for effect?

too many words

As I mentioned before, one was on one's best behaviour when dining out, and this is helped by the fact that one doesn't want to get one's clothes dirty. So eating must be done in a careful manner, so as to keep the food off ~~of~~ one's clothes, and transfer one's food from the plate to one's mouth in a graceful way. First of all, one opens one's napkin, and places it on one's kee, which I accomplish after a while. After this was done, I managed to consume some of my food. Good manners also intails eating all of the food on one's plate. This I did, having to force the last bite down, and skip desert. Afterward, I had the worst case of indigestion in my life!

poor selection of tense — use the historical present

inappropriate usage

do not switch tenses or "point of view"

sp. sp.

In conclusion, all I have to say is that dining out is all right if not done too often. This I have learned from personal experience.

two words

Mark assigned: 62

Evaluation of Essay F

Suggested comments to the student

There is a refreshing frankness to the first two paragraphs of your essay. You delay stating your thesis until the third and fourth paragraphs, and devote the first two paragraphs to setting the scene by drawing upon personal experience in an intriguing and engaging manner, thus arousing the reader's interest.

The touch of humour you add helps to maintain this interest. To make your humour more effective:

– capitalize on your chagrin at getting the worst of the situation in each incident;

– make more of the embarrassment of the elders at the activities of the young;

– give the situations you present an ironic twist and use precise wording to bring out the irony. For example, "there was a line made at once" would be more effective if phrased, "Everyone stepped over backwards with politeness to get to the front of the line."

Did you make a deliberate attempt to write in a more pompous and pretentious style in the last three paragraphs? If so, the effect did not quite come off, as the writing here is awkward.

Repetition works as a linking device, but your use of "as I mentioned before" in paragraph five simply repeats the topic sentence of paragraph four.

The reader's enjoyment of your humour and interesting content is diminished by the spelling and grammatical errors. Use a dictionary and pay more attention to grammar.

You have written a personal and honest essay in a lively and entertaining style.

Points for the teacher's consideration

The student should be praised for projecting personality and shown how this effect can be achieved with greater skill.

As an alternative to a more conventional approach, an expository topic may be introduced by means of a personal anecdote. Once empathy has been created and credibility established, the writer can move to the explicit statement of the topic with the assurance that the reader will identify both intellectually and emotionally.

The comma separating the two principal clauses in sentence one is justified because the two clauses are related in thought and purpose, the second following naturally from the first. A semi-colon here would impede the flow and rhythm of the sentence.

The student tries hard to be interesting, but is somewhat limited by the awkward use of words and phrases. He would benefit from rewriting the essay in response to clear directions from the teacher.

Had the sense of immediacy and anticipation been sustained, the essay would merit a mark in the A range.

Not every error in the body of the essay has been noted; drawing attention to a manageable number of errors is both more instructive and less discouraging for the student, even in the comprehensive marking of an essay.

The teacher may wish to make his or her comments directly on a "Criteria Checklist", and attach it to the student's annotated essay. The sample that follows gives the teacher's comments on the essay "On Dining Out".

Criteria Checklist for Marking a Short Informal Expository Essay

Criteria		*Comments*
. *Main Merit(s)*		– A personal and honest essay in a style at times lively and entertaining. – Your frankness in the first part of your essay is refreshing.
A. *Content:* convincing, pertinent, imaginative, specific, perceptive	20	– Your introduction is effective; you delay an explicit statement of your thesis to capture the reader's interest with an anecdote based on your personal experience. – Try to develop all the possibilities for humour in your essay. You might capitalize on your chagrin at getting the worst of each situation, or make more of the embarrassment of the elders at the antics of the young. For example, "and so there was a line made at once" would be more effective if phrased, "Everyone stepped over backwards with politeness to get to the front of the line." – Your essay reads well until para. 4, at which point your style becomes awkward. To increase the reader's enjoyment of your humour, you need to eliminate the spelling and grammatical errors.
B. *Point of view:* clear, consistent, appropriate in mood and emphasis to purpose and approach	10	
C. *Essay organization:* logical, coherent, unified, suitable to purpose, developed in an orderly way, building to an effect or conclusion	10	
D. *Paragraph organization:* precise statement of topic, effective development, varied paragraph structures	10	
E. *Style:* flavour, interest, flair, imagination, freshness; expression suited to content, flow, dominant effect	10	
F. *Sentence structure:* skilful use of a variety of sentence structure patterns such as parallelism, contrast, balance, repetition, and exclamation	10	
G. *Diction:* vocabulary and tone appropriate for topic and projected personality of writer; specific, imaginative, vivid, precise	10	
H. *Use of language conventions:* correctness in punctuation, spelling, and grammar; avoidance of awkward, disjointed, fragmented, run-on sentences	20	

Main Suggestion(s) for Improvement

– If you wish to rewrite your essay, I will be glad to read it again.
– Try to select more precise words to bring out the humour and irony of the situation.

Breakdown of Marks According to Suggested Criteria

	Essay A	*Essay B*	*Essay C*	*Essay D*	*Essay E*	*Essay F*
Content (20)	11	17	6	14	13	15
Point of View (10)	8	8	5	7	6	6
Essay organization (10)	7	7	4	6	5	5
Paragraph organization (10)	6	7	4	5	5	6
Style (10)	5	8	3	7	6	6
Sentence structure (10)	6	7	5	6	5	6
Diction (10)	6	7	3	7	6	6
Use of language conventions (20)	16	15	10	14	10	12
Total	65	76	40	66	56	62

Objectives

This unit has been designed to assist teachers in:

– identifying those aspects of writing assignments that the student can reasonably be expected to evaluate accurately;

– designing a model form that the student may use in commenting on a fellow student's written work.

Rationale

Students need to have a sense of purpose in writing and an identified audience if writing assignments are to be purposeful. The practice of writing only "for the teacher" fosters an artificial situation. The use of peers as an audience allows students to benefit from a wider range of reactions to their writing. Such a practice also provides the student with more frequent feedback than he or she would receive if only the teacher were marking the assignments. It is understood, however, that the teacher's constructive suggestions to individual students, or a discussion in class of some specific difficulties, should, at times, take the place of any type of evaluation.

Although peer evaluation provides the student with more frequent feedback on his or her writing and with a more varied audience, it does have limitations. Many students may find it difficult to evaluate the more sophisticated aspects of writing, such as style and the finer points of grammar. One solution to the problem is to avoid asking students to mark and evaluate these aspects of writing; rather, they may be asked to base their comments on definite, easily identifiable elements in a writing assignment which relate directly to the instructions given and the criteria discussed.

Peer evaluation does not replace marking by the teacher, but it does allow the teacher the time to mark more carefully those assignments that he or she chooses to read. In addition, it provides the student with a wider audience and one that can respond to the writing more frequently than the teacher.

A teacher may not feel any obligation to use peer evaluation to determine students' marks. The comments of classmates will be of great value in helping students improve their writing.

The Student's Role in Peer Evaluation

There are basically five ways in which students can help other students to improve their writing. The scope of the writing program can be greatly extended if teachers take advantage of these possibilities.

Students can contribute to the development of their fellow students' writing skills by:

1. *reading (as audience)*
Students help fellow writers to develop awareness of a wider and more varied audience.

2. *reacting (as critics)*
Students provide feedback on how clearly or effectively fellow writers have communicated their intentions.

3. *advising (as editors)*
Students can suggest ways of expressing ideas more vividly.

4. *encouraging*
Positive comments from fellow students motivate further writing.

5. *evaluating*
Peer evaluation permits more work to be examined critically.

Guideline Position

The guideline for Senior Division English describes five approaches to peer evaluation, and recognizes its value in appropriate situations. *Peer marking is effective at intervals throughout the year, when explicit evaluative criteria are defined for each type of writing.*[1] One specific form of peer evaluation referred to in the guideline is partner-marking: *Students work in pairs for the purpose of marking several pieces of writing in a unit of study or for a specified period of time.*[2]

If the assistance of a partner proves beneficial, the relationship continues in an informal way for the remainder of the term. The journal-writing approach described in the "Writing and Language Study" section of this resource guide may be used with writing partners. The students can read and comment on selected passages from each other's journals.

Group evaluation enables the students to evaluate more complex aspects of writing style. The guideline describes the group process as follows:

The teacher and students establish suitable evaluation criteria through discussion. Students are placed in groups of three to five for purposes of making composite assessments.[3]

1. Ministry of Education, Ontario, *English, Senior Division, 1977*, p. 88.
2. Ibid.
3. Ibid.

Some Procedures for Small-Group Evaluation

Because some students feel self-conscious when their work is read aloud, the class may wish to use some code system instead of names to identify student work.

When a group is asked to read and select work, a more objective choice may be made if the samples are taken from the work of another group in the class. The criteria for selection may vary with different assignments. The teacher may use a broad measure such as "the most interesting treatment", or a specific guideline such as "the most effective use of sensory detail".

After the members of the group have exchanged and read all the samples, they should select the piece of writing that will be read to the whole class, and have one member of the group jot down the reasons given for the choice. The reasons should be positive. A student may introduce the selected composition giving some of the reasons noted during the group discussion. After the reading, the class and teacher may comment on effective passages and offer suggestions for improvement.

The teacher may choose to have the selected pieces of writing put on overhead transparencies or dittoed for the class. These methods permit a more detailed study of the writing.

The use of the group to select writing for class presentation does not preclude the teacher's selecting samples from the work of the class for a study of merits and weaknesses.

The Writing Clinic as Preparation for Peer Evaluation

This method can help students clarify their ideas at the first-draft stage. The students can put their introductory paragraph on a ditto so that all students can see as well as listen to the passage. Each student may in turn read his or her introductory passage and then explain the plans of development. Members of the class may ask questions and offer suggestions for improving the writer's plan. The writer may decide to drop the project and start another, if he or she decides that the first one is not worth revising.

The teacher's comments during this process provide students with a model of the techniques of constructive criticism. (As an alternative, the teacher may begin the unit by offering his or her own writing to the clinic.)

Once the students become accustomed to the "writing clinic" method, all members of the class can present their projects in the span of a week or so.

Some Sample Units on Structural Evaluation

The following sample units explore structural forms of evaluation based on predetermined objectives.

A student who is clearly informed about the major objectives of a writing assignment can determine, within certain limits, whether or not these objectives have been achieved in a fellow student's writing. If he or she cannot do so, it may be that the instructions and criteria have not been explained with sufficient clarity. The following sample units on peer evaluation are based upon these principles.

Before an exchange of papers takes place among the students, the teacher should provide a number of questions or instructions designed to focus the peer marker's attention on the central objectives of the assignment and to lead him or her to assess the writer's effectiveness in meeting these objectives. Both the writer and the marker derive maximum benefit from the exercise when the marker provides written comments to the questions posed. Not only do written answers demand thoughtful attention, but they also serve as a good reference point for discussion.

1. Evaluation of Descriptive Writing
An assignment requiring the student to write a descriptive passage may be evaluated by peer markers if the assignment details explicitly what the student is expected to do. Is the assignment intended to:

– develop the student's ability to select words that describe vividly and precisely?

– employ figures of speech?

– describe a scene from a fixed vantage point?

– identify a centre of focus?

– create a dominant impression?

– order details for a specific effect?

Sample A: Evaluation of Descriptive Writing

Assignment
Write a descriptive passage in which the central focus is on one aspect of a scene. Maintain consistently one physical vantage point and a consistent point of view (mental or emotional outlook). Use a variety of devices or techniques to achieve sensory appeal.

Instructions for peer markers
1. Identify the centre of focus in the passage.

2. a) Identify the vantage point selected by the writer.
   b) Is the vantage point consistently maintained? Refer to three details in the passage that help to create the impression of a consistent vantage point.

3. a) Identify the point of view taken by the writer.
   b) By what means is this point of view consistently maintained? Refer to three details in the passage that reflect consistency in point of view.

4. Identify two or three instances where a device or technique is used to appeal to the senses. (Select examples that relate to different senses.)

Follow-up discussion between the marker and the writer

Discuss:
– any differences of opinion concerning questions 1 to 4, with reference to the written assignment;
– one aspect of the passage that is particularly effective;
– any means that may be used to improve the passage.

2. Evaluation of Expository Writing
There are several means, or combinations thereof, for developing expository prose, and these may be defined as follows: clarifying ideas through the use of example or illustration; analysing through classification; explaining by means of comparison and contrast; explaining through the enumeration of details and steps in a process; analysing cause-and-effect relationships; using definition to explain; reasoning by induction or deduction; explaining by means of analogy, anecdote, or description.

Some assignments in expository writing, by the nature of the topic or some such factor, require that a certain means or combination of techniques be used by the student. Topics such as "How to change a tire" or "How to plan a trip", for example, suggest that the student develop his or her composition through the enumeration of steps involved in the process. Such assignments give the student practice in organizing materials in a defined manner and provide the peer marker with a definite organizational pattern against which to check the writing. In contrast, a topic such as "What is liberty?" or "What is courage?" may be developed in a variety of ways, but may still be marked by a student if the teacher's directions require the marker to:

– identify the methods of development;

– describe the characteristics of each method used and their interest to the reader;

– identify the writer's purpose;

– comment upon the suitability of the method for the purpose.

Sample B: Evaluation of an Expository Essay Describing the Accomplishment of an Objective

Assignment
Write an exposition on how you would go about persuading a reluctant parent to lend you the family car to drive to a friend's cottage.

Instructions for peer markers
1. Does the essay outline the steps that the writer proposes to follow to accomplish his or her objective? (Place a check mark [✓] beside each step described in the assignment.)

2. Is the sequence orderly and reasonable? (Identify the reasons for the order the writer has used.)

3. Is there an identifiable introduction in which the topic is stated, and a conclusion in which the topic is brought to a satisfactory close?

4. What do you feel was the writer's purpose: to create humour; to outline a serious procedure; to illuminate family relationships; to reveal character? (Indicate other purposes apparent in the writing.)

Follow-up discussion between the marker and the writer
Discuss:
– any difficulties in answering questions 1 to 4;
– any suggestions relative to 2 which may improve the essay;
– any additional suggestions that may strengthen the essay on aspects such as the elimination of ambiguity, the choice of diction to reveal character, the use of direct speech.

Sample C: Evaluation of an Expository Essay Defining a Topic

Assignment
Write an expository essay on the topic "What Is School Spirit?"

Instructions for peer markers
1. Does the writer attempt to develop a clear understanding of school spirit either in the introduction or the conclusion of the essay?

2. By what means is the essay developed? (Some possible means: explaining by means of analogy, anecdote, or description; clarifying by means of example or illustration; presenting a position through inductive reasoning. An attempt should be made to trace the method(s) of development throughout the essay.)

Follow-up discussion between the marker and the writer
Discuss:
– the appropriateness of the method(s) of development to the writer's purpose;
– the suitability of other methods for developing the essay;
– the extent to which you agree on the essay's definition of school spirit;
– the overall effectiveness and interest of the essay.

Sample D: Evaluation of an Expository Essay Based on Literature

Assignment
Discuss three factors that contribute to Macbeth's decision to murder Duncan.

Instructions for peer markers
1. Does the writer mention the part played by (a) Macbeth's ambition, (b) Lady Macbeth's urgings, (c) the witches' prophecy? What other relevant factors are cited in the essay?

Is each cause mentioned by the writer adequately supported by reference to the play?

2. Is the essay organized in such a way that a cause-effect relationship is apparent throughout (i.e., does the writer link each cause clearly to its effect – the decision to murder Duncan)?

Follow-up discussion between the marker and the writer
Discuss:
– suggestions for improving the essay's organization;
– the effectiveness of the transitional devices used to link ideas and references.

3. Evaluation of Literary Appreciation
(Grades 12 and 13)

A literary appreciation is one of the more difficult kinds of student writing for peer markers to evaluate. One approach is for the teacher to state all of the essential points he or she wishes the writer to cover. The marker may then use the list of points as a checklist against which to evaluate the paper. Any important ideas omitted by the writer can be noted. Any additional points that the writer may make can be assessed by the writer and the marker in terms of their validity, or they may be raised in a class-wide discussion following the marking of the assignment.

Sample E: Evaluation of Literary Appreciation

Assignment
Write an appreciation of the following paragraph, commenting on the dominant effect created by the author and the various means he has used to create it.

> Mr. Jaggers' room was lighted by a skylight only, and was a most dismal place; the skylight, eccentrically patched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it. There were not so many papers about, as I should have expected to see; and there were some odd objects about, that I should not have expected to see – such as an old rusty pistol, a sword in a scabbard, several strange-looking boxes and packages, and two dreadful casts on a shelf, of faces peculiarly swollen, and twitchy about the nose. Mr. Jaggers' own high-backed chair was of a deadly black horsehair, with rows of brass nails round it, like a coffin; and I fancied I could see how he leaned back in it, and bit his forefinger at the clients. The room was but small, and the clients seemed to have had a habit of backing up against the wall: the wall, especially opposite to Mr. Jaggers' chair, being greasy with shoulders.
>
> (Charles Dickens, *Great Expectations*, Chapter XX.)

List of points and sample answers
1. The dominant effect

The description of Mr. Jaggers' room conveys the narrator's discomfort and nervousness while in a dismal, oppressive room.

2. Various means used to achieve the dominant effect

a) figures of speech: simile
The patched glass in the skylight is compared to bandaging on a broken head. This simile helps to explain the dismal light in the room (the patching would obscure the light), and clearly suggests an uncomfortable experience.

The brass nails on Mr. Jaggers' chair are compared to coffin nails. This simile suggests the narrator's discomfort, and reflects the dismal associations he experiences in the room.

b) figures of speech: personification
The surrounding houses which the narrator sees through the skylight are personified and appear to be peering down at him. The narrator feels inferior to and spied upon by these distorted buildings.

c) diction: choice of modifiers
As is already noted, the adjoining houses are described as "distorted". The pistol is "old" and "rusty"; the boxes and packages are "strange-looking"; the faces of the casts (death-masks) are "peculiarly swollen" and "twitchy about the nose". The horse hair in the chair is "deadly black", and the walls are "greasy". This description helps to convey the oppressive atmosphere in the room and to suggest the narrator's apprehension and nervousness.

This assignment is intended to integrate literature study and practice in expository writing. Although students may fail to recognize some of the points present in the writing, the experience of preparing and evaluating this assignment should lead to a deeper understanding and appreciation of the text.

Assigning Marks or Grades to the Assignments

The assignments may be graded "satisfactory" or "unsatisfactory". Satisfactory assignments are those that satisfy the criteria detailed in the instructions. Students whose essays are unsatisfactory may be asked to submit a revised assignment.

For the teachers and/or students who prefer a definite mark for each assignment, a greater number of mark categories can be established. However, the use of too many categories in peer evaluation may lead to confusion and disagreement among the students and to an undesirable emphasis on marks. The peer evaluator's main concern should be to help a fellow student, not to grade an assignment. The teacher retains the responsibility for assigning a student his or her final mark for the course.

Conclusion

An important objective of the English program is to teach the students to evaluate their own work so that they may work on improving their writing independently. Peer evaluation, when it is integrated as a logical step in an ongoing writing program, is one means by which students may be helped to achieve this objective. It takes considerable time for the students to develop proficiency in evaluating and commenting on the writing of their peers. Likewise, it takes time for students to learn to assess their own writing. Peer evaluation provides the individual student with a variety of perspectives from which to consider his or her own writing, and with more frequent evaluation than would normally be provided by the teacher. The combined effect of this experience is to bring the student one step closer to becoming an independent judge of the quality of his or her own work.

The Evaluation of a Grade 13 Literary Essay on *Hamlet*

One of the objectives of the Senior Division English guideline is to help the students "make inferences and develop logical trains of thought".[4] Another objective is to provide the students with writing assignments that require them to "research, organize, evaluate, and synthesize information in order to apply newly acquired knowledge".[5] The literary essay gives students an excellent opportunity to make critical judgments and to express their ideas within a prescribed framework. Because the writing is sustained over many paragraphs, students learn "to write with more *maturity* and persuasiveness through precise and convincing organization of ideas and information, greater variety of sentence structure, arresting use of imaginative devices for interest and emphasis, and a commanding use of language."[6]

The following essay was written halfway through the course. The students were given a choice of eight topics and a month to research and write the paper. The instructions were as follows: "Write an essay of 500 to 800 words on any of the following topics. You may consult secondary sources, but you should base your main ideas on a close reading of the play. Include footnotes. When you have outlined your argument or thesis, you will be given an opportunity to discuss the assignment and the criteria that will be used in the evaluation of your work with the teacher."

Since the essay was a major assignment requiring much student time and effort, it was marked comprehensively by the teacher in accordance with the standard expected of students in the Honour Graduation program, using the criteria discussed with the student. A copy of the criteria sheet follows the essay. (The marks set in type indicate the marks assigned to the various criteria; the marks written in by hand represent the marks obtained by the student who wrote the sample essay.)

4. Ibid., p. 7.
5. Ibid.
6. Ibid., p. 85.

HAMLET'S SENSE OF HUMOUR

In Hamlet, Shakespeare has successfully combined (placed) interludes of comedy within the framework of an otherwise tragic play. In times past, Shakespeare had been (verb tense inappropriate) criticized for this (what is the antecedent?), especially during the Age of Reason because ". . . the mixing of comic and tragic elements was regarded as a sin against good taste. . . ."[1] This so-called affrontery (sp.) was compounded by the fact that much of the humour in the play comes directly from the tragic hero, Hamlet. ¶ (begin a new paragraph) Being an educated man of his time, Hamlet is not restricted to merely one type of humour. He is witty, sarcastic and invective (are you sure of this word? consult your dictionary) and proficient in the use of inuendo (sp). In addition, Hamlet, like other men of the Rennaissance age, shows a fascination with the English language that reveals itself in many kinds of word-play.

Hamlet's ability to think of clever, witty things to say indicates that he is an intelligent, educated (see remark above) man. Hamlet's wit is also often satirical as exemplified by his "nimble repartee" with his friends Rosencrantz and Guildenstern in scene 2 of Act III (use a colon) :

(a well-chosen illustration)

Guildenstern:	Good, my lord, vouchsafe me a word with you.
Hamlet:	Sir, a whole history.
Guildenstern:	The king, sir, -
Hamlet:	Ay, sir, what of him?
Guildenstern:	Is in his retirement marvellous distemper'd.
Hamlet:	With drink, sir?
Guildenstern:	No, my lord, with choler.
Hamlet:	Your wisdom should show itself more richer to signify this to the doctor; for, for me to put him to his purgation would perhaps plunge him into more choler.[2]

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1. G.K. Anderson, P. Farmer, R. C. Pooley and H. Thornton, England in Literature, (Illinois, 1968), p. 243.
2. Hamlet, III, 2, ll. 292-302.

(underline titles of major works)

In this passage, however, we see much more than Hamlet's wit; we see also his intense dislike of his one-time friends, his disgust at the king's drinking, as well as his hatred of the king (the last sentence is a veiled threat against Claudius' life). Hamlet angers Guildenstern by interrupting him, by playing the part of the courtier to mock them, and also by implication Polonius and Osric, ("Sir, a whole history") and by being ridiculous and insulting ("With drink, sir?"). Thus we see that this little scene gathers up many threads of the play and focuses Hamlet's position with regard to his enemies.

In some instances, Hamlet's humour seems quite insensitive to the occasion. When speaking of the man he himself has murdered, Hamlet says ". . . but if indeed you find him not within this month, you shall nose him as you go up the stairs into the lobby", and he seems to chide Claudius for sending his attendants to look for the body in such a hurry by remarking, "He will stay until you come."

When Hamlet is in a more serious mood, he uses irony. A good example of Hamlet's ironic nature can be found when he is talking with his good friend Horatio about how closely his mother's marriage to his uncle has followed his father's death. He remarks to Horatio that the time interval between the two occasions was an economy measure for ". . . the funeral bak'd-meats / Did coldly furnish forth the marriage tables."[3] Another occasion in which Hamlet's sad and morose feelings about circumstances that he cannot change is demonstrated in scene 4 of Act 1. In this passage in which Hamlet is refering to Claudius' drinking habits, he says, "The kettle-drum and trumpet thus bray out / The triumph of his pledge."[4] This is an ironic expression which implies that the glorius achievements of the king as a drinker do not meet with Hamlet's approval. As illustrated here by the two examples Hamlet becomes sarcastic and amusing through the use of irony, saying the opposite of what he means ("the triumph of his pledge"). In the word "bray" we also see Hamlet's use of sarcastic inuendo to insult the brutish king, since "bray" refers to the sound of a donkey.

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3. Hamlet, I, 2, ll. 180-181.
4. Hamlet, ll. 11-12.

Often in the play Hamlet's humour is at the expense of others. From inuendo to the more abusive invective [form of humour,] Hamlet shows his ability to be amusing. The best use of inuendo in the play is in scene 3 of Act IV. Here, in reply to Claudius' question [of where is Polonius,] Hamlet says, "In heaven; send thither to see; if your messanger find him not there, seek him i' the other place yourself."[5] By using the words "send thither", Hamlet is insinuating that Claudius will not be able to get to heaven to look for himself and by saying, "seek him in the other place yourself" he is subtly telling Claudius to go to hell. The insult, the threat and the biting sarcasm ~~here~~ show Hamlet's bitterness, his fearlessness and his religious nature.

Hamlet is not as indirect when it comes to Polonius and Hamlet satirizes him [the more harsh, invective form of humour.] Hamlet, in reference to Polonius says, "That great baby you see there is not yet out of his swaddling clouts". When Polonius enters and says, "My lord, I have news to tell you" Hamlet ridicules him in front of the players by imitating him and adding "When Roscius was an actor in Rome . . ." implying that any news that Polonius has is old and stale. Because Hamlet is thought to be insane, he is able to get away with making fun of Polonius, the chief advisor to the king.

Even after reading the play Hamlet, most people remain unaware that the tragic hero, Hamlet has a very obvious sense of humour, the inclination being to remember only the tragedy of the play. [Hamlet's unappreciated sense of humour adds much to the play in the form of character development and comic relief.]

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5. Hamlet, IV, 3, 11. 33-35.

Bibliography

Shakespeare, W. Hamlet. Longmans Canada Ltd.

Mark assigned: 63

Criteria Checklist

Criteria		*Mark*
A. Kinds of humour	– examples taken from the play (pun, repartee, irony, sarcasm, misinterpretation, innuendo)	15 11
B. Purposes served by the humour	– to make the audience laugh; to relieve tension – to reveal character – to indicate the frame of mind of the speaker – to criticize, insult – why? – to confuse – why?	20 13
C. Appreciation of humour in the structure of the play (understanding of the effects created by the placement of humour in the structure of the play)	– use of comic relief within the context of the play – clever use of language, pregnant pauses	15 9
Presentation		
A. Introductory paragraph and closing paragraph	– clear statement of thesis, creation of interest – satisfactory summary of thesis	10 6
B. Organization of essay	– logical arrangement of paragraphs in essay (unity and coherence in entire essay)	10 7
C. Paragraph and sentence structure	– topic sentences – coherence (between sentences and paragraphs) – conclusion – variety in sentence structure and paragraph development	10 7
D. Style	– diction, imagery, effective use of techniques for emphasis	10 5
E. Mechanics	– use of language conventions: punctuation, spelling, grammar – footnotes – bibliography – accuracy in quoting from play	10 5

Comments to the Student

Your essay contains several statements and illustrations which reveal your ability to understand many of Shakespeare's more subtle intellectual gambits – very good. You attempt to show what the humour reveals of Hamlet and his attitude, what effect the humour has, and how the humour creates both a comic and a tragic effect.

You make effective use of direct quotations.

You introduce your essay with the time-honoured method of citing historical opinion; however, you do not refer to this matter again. You might have used this quotation in a discussion of comic relief – an important matter mentioned only in the last sentence of your essay.

Your opening paragraph also shows that you need more help in establishing the thesis. The sentence "He is witty . . . innuendo" should have stated the key types of humour covered in the paragraphs that follow and made some general comment on the purposes served by the humour.

The essay is fairly well organized except for paragraph three which you do not relate to your thesis.

You mention sarcasm in your thesis but fail to demonstrate its use or purpose in the play. (Perhaps it reveals some of the enigma of Hamlet, "the sensitive insensitive man".)

Your final paragraph is logical in thought, but poorly phrased. Remember that this is your last word to your reader; the impression it makes is an important one.

Use your dictionary! There is little excuse for misspelled words in a piece of writing that you had one month to complete.

Points for the Teacher's Consideration

This student could probably achieve a B level in her essays if she learned to focus on a thesis. Also, she needs to be encouraged to pursue a train of thought more vigorously, as she stops on the brink of some interesting ideas.

The student has grasped the concept of paragraph development and structure; with help from the teacher she should be able to apply these principles to the organization and development of the essay.

Language Across the Curriculum: The Evaluation of a Grade 13 English Essay on a Science Topic

The guideline for Senior Division English states that

> a central aim of education is the development of language proficiency and writing ability to the highest possible level. Since language is the common medium of instruction, emphasis should be placed throughout the total curriculum on the student's effective use of language. All teachers in a school have a responsibility in the achievement of this major goal. . . .
>
> In all subject areas, the use of language involves the student in the formation of concepts, the exploration of symbols, the solving of problems, the organization of information, and interaction with his or her environment.[7]

Proficiency in language develops when the individual is involved in *using* language "to explain relationships, compare alternatives, suggest hypotheses, predict probabilities, justify conclusions, [and] plan projects".[8] The development of these thinking and language abilities is a common concern of all teachers.

Since language is central to the students' work in all disciplines, teachers and department heads in all subjects, and in English in particular, are encouraged to co-operate with the principal in establishing a school-wide language policy and, where appropriate, to collaborate on the planning and evaluation of student writing assignments. As interdepartmental co-operation becomes more visible, students are more likely to perceive the importance of effective and correct writing in all disciplines. When teachers in all subject areas pay attention to expression as well as content, students become more aware of the fact that "precision in usage, spelling, and grammar is essential to clear communication of any kind."[9]

Teachers of English may take the initiative in promoting the desired integration and co-operation. By consulting with teachers in other subject areas, the English teacher may establish a list of topics that require the student to make use of data from specific subject areas. These topics can then become the basis of an English assignment that requires the student to concentrate on presenting his or her ideas with as much skill and style as possible.

Thus, over the period of a school year or term, the teacher might give each student the opportunity to write an essay in which the student draws upon his or her knowledge in a favourite subject field other than English. The advantage of spreading this type of assignment over a term is that the time required for communicating with other subject teachers need not become excessive on any one occasion.

The following illustration of this co-operative approach shows how an essay written by a Grade 13 student on a science topic could be evaluated.

The teacher introduced the writing assignment by having the class read and discuss Weller Embler's essay "Language and Truth".[10] He also instructed all students to select an appealing quotation as an opening paragraph. Each student was then asked to develop a formal essay of approximately 500 words on "truth", using appropriate evidence and illustrations to support observations and conclusions.

Because the writer of the essay that the students had examined used scientific data to develop his concept of truth, the English teacher decided to request the assistance of a physics teacher in the evaluation process. The latter provided valuable insight into both the accuracy of the data used in the essays and the effectiveness of their presentation from a scientific point of view. The physics teacher's assessment helped to shape the English teacher's comments and to determine the final mark. Because the students had been given ample time outside of class to write and to polish the essay, the marking was exacting.

7 Ibid., pp. 4–5.
8 Ibid.
9 Ibid.

10. Weller Embler, "Language and Truth", in *The Use and Misuse of Language*, ed. S. I. Hayakawa (Greenwich, Conn. Fawcett Publications, 1962).

TRUTH

"If knowledge of naming and of facts, if the accumulation of information and the testing and weighing of it are the materials of learning, creative use of materials, as in the making of judgements and the finding of truths is the final goal of learning - that is, of an education."

an excellent introduction

Language is the most important approach to truth. With the help of language, we can remember the facts and information, examine them, put them on paper and interpret them. When we arrange our ideas in language, we have greater mental ability. In fact, we all think in language. Language is the tool with which we find the truth.

interesting philosophical analysis

Naming is the base of language. A human being begins to know an object by perceiving it, and most important of all, by naming it. By experience, man names many things and know them. Fact is the expansion of name. [Fact is a statement consist of names along with qualities or quality, and with relationship to each other.] For example, "Tom is tall" is a fact. We have a quality added to the name "Tom". On the other hand, information is a group of facts.

(1) lack of subject-verb agreement; add "ing"

The accumulation of information and facts does not comes easily. We have to observe in our daily life. Some information do not come without the help of equipment and techniques. For example, to find out the position of a star, we have to use the telescope.

lack of subject-verb agreement

are you sure of this word?

(2) The information and facts we observe may not be precise, so we have to test and weight them again. [For instance, sp. we push a ball of 4 kg with a force of N,] [it goes out with an acceleration of 1 m/s^2.] This fact may not be precise due to inaccurate measurement. Therefore, we should repeat the pushing four or five times before we arrive at this fact.

the two parts of this sentence could be more effectively related

Information is useless to us if we do not know the truth behind it. Careful interpretation of the information is the key to truth. [What is truth.] By knowing the truth, we can predict what will happen in certain conditions. Truth gives us prediction.

you do not answer your own question

insert "the power of"

Suppose we have the following information:

	FORCE	MASS	ACCELERATION
Experiment 1	1N	1 kg	1 m/s^2
Experiment 2	2N	1 kg	2 m/s^2
Experiment 3	3N	1 kg	3 m/s^2

insert the proper prepositions and co-ordinate conjunctions

In experiment 1, a ball with mass 1 kg is pushed by a force ^ 1N ^ accelerates 1 m/s^2. In experiment 2, the same ball is pushed by a force of 2N ^ accelerates 2 m/s^2. In experiment 3, the same ball is pushed by a force ^ 3N ^ accelerates 3 m/s^2.

faulty tense

③ [What is the truth behind the experiments?] The famous physicist, Newton, finds out the truth by careful interpretation of the information. The truth is a statement:

insert comma for greater clarity

$F = ma$ ^ known as Newton's Law, where F is the force, m is the mass and a is acceleration.

What happens to a ball 2 kg being pushed by a force of 4N?

Since $F = ma$ $\quad 4N = 2$ kgs

$a = 6.5/s^2$ X

By knowing Newton's Law, we can predict that the ball will move with an acceleration of $6.5/s^2$. X

lack of parallelism

④ The goal of education is to train us [to collect the information and finding out the truth.] [Therefore, education today is devoted almost ^ to the principles for processing

⑤ information, is devoted to skills and training in the use of instruments designed to extract information from intractable and obstinate sources.]

Mark assigned: 60

The English Teacher's Comments to the Student

Certain aspects of your emerging style, particularly your simplicity and directness in paragraph 2, are effective. So often, writing of a scientific and philosophic nature is difficult to understand.

Your insights in paragraphs 2 and 3 are perceptive. In paragraph 2, your simple, direct statements are clear and convincing. Your use of varied sentence structure (simple and complex) and varied arrangements (loose, periodic, and internal parallelism) is appealing. Even your repetition of "language" is unobtrusively emphatic.

Your practice of supporting your general statements and principles with specific examples and evidence is good. This technique is a means of clarifying difficult concepts.

You could improve upon your presentation in the following ways:

1. Expand your conclusion to explore some of the implications of your opening statements; in doing so, elaborate particularly on the phrase "creative use of materials" in your opening paragraph.

2. Find more precise equivalents of the underlined words (have, base, goes out, fact).

3. After reading the section on correct sentence structure and punctuation in your composition book, revise the bracketed sentences.

4. Insert the omitted words wherever you see the sign $\wedge$.

See me after class today so that we can arrange an interview to discuss your difficulty with verb tenses and the relationship of concluding paragraphs to opening paragraphs.

The Physics Teacher's Comments to the Student

I am pleased to learn that the scientist's view of truth will be explored when your revised papers are discussed in class. There are, however, a few corrections and clarifications that need to be made.

1. From a scientific point of view, "to name" is not to know. Naming or identifying a quantity "classifies" or at least assists in classifying the quantity. If the process is then extended to include a description of properties, behaviours, and responses to stimuli, then sufficient information may be present to allow one "to know". To know is to be able to predict the response of a quantity to a specific stimulus in accordance with known natural law. Moreover, "a fact", *per se*, must be reproducible by independent sources before the characteristic(s) would be accepted as *fact*.

2. I suggest you replace "precise" by "valid".

3. Up to this point, your concept of "truth" is not evident. You *seem* to suggest that scientific truth is the collective sum of known natural laws; you need to be more explicit.

4. Replace "finding out" by "discover".

5. This sentence should read: "Therefore, education today is devoted almost (entirely) to the methods of obtaining and interpreting information, and is, in part, devoted to . . ."

The example of Newton's Second Law is given, but the basic scientific problems involved in the identification and naming of the fundamental physical qualities of mass, acceleration, and force (necessary if the underlying natural behaviour pattern $F = ma$ is to be discovered) are not addressed.

You have not expanded the expression "creative use of materials" to show how the thought process of the creative scientist involves not only the assimilation of observable facts but also the formulation of totally new conclusions.

You should have explained, in relation to the chart, that mass is held constant while force is varied to determine the resultant acceleration. The example does not discuss variation of mass *vs.* acceleration, a relationship which was basic to the development of the general law. Also, in relation to the chart, I would suggest that you use the terms Trial 1, Trial 2, and Trial 3, since these are different parts of one experiment.

I suggest that you see me today if you do not understand why $6.5/s^2$ is not the answer.

I recommend that you read parts of *The Evolution of Physics* by Einstein and Infeld and *Physics for the Inquiring Mind* by Rogers. Both are available in the school library.

Points for the Teacher's Consideration

In evaluating the essay, both the English teacher and the physics teacher were influenced by the philosophy behind the following statements in the Senior Division English guideline:

> A major purpose of evaluation is to guide students in the identification of strengths and the improvement of their ability to express themselves. . . . When writing is being marked carefully, the teacher should (a) use marginal notations, and (b) add a specific comment to guide and assist the student. The comment should be positive in tone, mentioning (i) good qualities and any evidence of growth in writing skill, and (ii) shortcomings and constructive suggestions for improvement. The teacher should never underestimate the power of the marginal notation "Good". Well-deserved praise often achieves much more than the noting of errors.[11]

Because the student writer is struggling to master idiomatic English as well as to achieve clarity of organization, the English teacher commented positively on his most successful attempts – the technique of supporting statements with evidence and the directness and simplicity of expression. The latter is particularly evident in paragraph 2.

The awkwardness of some transitions, particularly in paragraphs 3 and 4, the shift from the third to the first person, and the misuse of the adjective in paragraph 4 were deliberately overlooked so that the student would not have to overcome too many problems at one time. Instead, attention was focused on the specific writing problem that the teacher felt should be remedied first: problems in idiomatic usage reflected in word choice, word endings, omission of connecting words, and verb tenses.

Both the English teacher and the physics teacher should subsequently talk with the student. The physics teacher could help the student become aware of the error in calculation and suggest other implications which might have been discussed in the concluding paragraph. The English teacher could examine the revised copy to determine whether the student successfully followed the suggestions for improvement, and could introduce the student to material designed to help him overcome verb tense problems. A special lesson on sentence structure problems, based on examples from the writings of individual students, could be taught to the entire class.

As stated in *Circular H.S.1*, students in the Honour Graduation program are expected to achieve a reasonable standard of proficiency in their writing. A committee of department heads from across the province evaluated this essay in a marking seminar and agreed that the essay should receive a mark of 60 per cent.

11 Ministry of Education, Ontario, *English, Senior Division, 1977*, pp. 76-78.

Units in this resource guide which give suggestions for the teaching of literature are based on the premise that all literature is first read for interest and enjoyment and that students are given an opportunity to explore their personal responses to what they read before any critical study is undertaken.

Canadian Short Stories: A Thematic Study

Introduction

The following unit, based on an extensive-intensive reading of Canadian short stories, focuses on the study of *theme*. A thematic approach represents only one of many ways in which a story can be profitably studied. In this unit the student examines several stories based on the theme of "coming of age", and notes the unique statement that each author makes. Since writers imply rather than directly state a theme, the student must identify, follow, arrange, and interpret the writers' clues in order to discover the theme.

Objectives

This unit has been designed to provide students with the opportunity to:

– read with understanding and enjoyment at least *four* short stories on a common theme – three Canadian and one British or American (for suggested short stories refer to Resources for the Teaching of Canadian Literature, pp. 104–108);

– study the concept of theme in terms of character, plot, irony, and symbol for the purpose of identifying the main ideas in the narrative;

– develop the habit of close observation and greater ability in the use of accurate, appropriate, and vivid diction;

– acquire some skill in writing narrative;

– practise writing different types of exposition.

Suggested Approach

Step 1: Extensive reading and discussion of the short story

For homework, students read Margaret Laurence's "A Bird in the House" and consider what the author implies about growing up in this story.

To help the students become more skilful in detecting the major clues to theme in a story, the teacher might discuss briefly:

– themes in factual writing. The students are given an opportunity to examine several pieces of factual writing in which the writers state their themes explicitly (e.g., an exposition or report).

– the dominant theme in "A Bird in the House". The teacher helps the students discover the ideas controlling the story by having them respond to clues given in the author's choice of title and in the description of setting, characters, and forces that help or hinder the characters.

The following activities and questions will help the students gather evidence for the theme of "A Bird in the House".

a) Character of Vanessa:

– Name the main traits of Vanessa's character as revealed by her actions.

– Name the qualities that Vanessa reveals through her ideas.

– What does the author or another key character state about Vanessa?

b) Forces affecting Vanessa:

– What forces work against Vanessa? Describe these forces.

– What forces support Vanessa? Describe these forces.

c) Effect of setting:

– What details of setting (Manawaka, the MacLeod household) affect Vanessa?

d) Author's point of view and diction:

– In what ways is the author objective and fair in her account of Vanessa's experiences in Manawaka?

– Find a number of words that have negative or positive connotations and that reveal Laurence's attitude to the young girl.

As the above questions are discussed, a summary such as the following might be put on the blackboard for students who would benefit from it.

A graphic outline is helpful in giving students an overview of the story. Once the students have delineated the general situation at the outset and at the conclusion of the story, and have recorded the traits or qualities of the character and the forces that oppose or support the character, they can more readily see why the story ends as it does. By examining the key qualities of these forces and of the major character and by examining the ending, the students can be helped to determine the theme.

Once the students have agreed upon the dominant theme, they may wish to explore the techniques by which Laurence has made it memorable.

General situation in the story	*Traits of major character*	*Traits of characters or forces in conflict*	*Traits of characters or forces in harmony*
At beginning:	Name of character:	Name or force:	Name or force:
	Traits at beginning:	Traits at beginning:	Traits at beginning:
At end:			
	Traits at end:	Traits at end:	Traits at end:

Some teachers may wish to explore an alternative approach to this phase of the study. Instead of directing the questions leading to discovery of the underlying theme, the teacher may ask the students to form groups of five or six and answer the suggested questions co-operatively. When the members of each group have decided what they believe to be the underlying theme, the "secretary" of each group records the consensus on the blackboard. Through discussion the entire class determines the chief theme as revealed by the story's clues. One student or the teacher may summarize main points supporting this interpretation on the blackboard.

Following this lesson, the teacher or a student may devise a chart like the one below for finding the underlying idea or theme of a short story.

Major Clues to the Theme of a Short Story

1. The title may provide a clue.

2. The character traits of the protagonist (major character) usually reinforce or amplify the main theme.

– A pattern in the protagonist's *actions* may suggest a single dominant character trait.

– A pattern or main thread in the protagonist's *ideas*, expressed at various points in the story, may contribute to a unified impression of the character.

– What the *author* says and the devices he or she uses to comment (tone and stylistic techniques) on the ideas and actions of the character provide clues. Look especially for a key passage, stated either by the author or another character, that sums up the basic character trait of the protagonist.

3. The qualities of human or non-human "forces" affecting the protagonist will provide clues to the theme.

– There may be forces that are *in conflict with* the major character. Determine the qualities of these forces and their effect on the protagonist.

– There may be forces that *support* the major character. Note the qualities of these forces and their effect on the character's actions.

– The protagonist's situation at the beginning of the story may be very different from that at the end. Define the changes that have taken place. Describe the role that the forces affecting the character – both opposing and supporting – played in bringing about the change(s).

4. A character's situation in time and place may reveal how positive or negative forces affect the character and may help to unlock the theme of the story.

5. Two aspects of style may help the reader to infer the theme – an author's "attitude" (sometimes referred to as point of view) and his or her diction.

Step 2: Writing

Students continue their study of the short story genre by writing passages that might be included in a short story on a theme related to growing up. Students might, for example, invent a plot focusing on a young person's first encounter with evil. They could brainstorm for the qualities of an evil person and devise a situation in which the young person confronts such a person. (It could be a simple situation such as seeing an older person mistreat an animal.)

Once the situation has been agreed upon, the class could divide into groups. Every member of each group writes a short passage, choosing one of the following: a descripton of one of the persons involved (the young person or the older person); an exchange of dialogue between the two; a monologue by the younger person; a description of the setting for the main action.

After the passages are written, the members of each group read one another's passages and select an interesting one for reading to the class. The discussion that follows each presentation may focus on the ways in which the student writers have handled dialogue, description, and monologue.

This practice in writing elements of a short story may help students to appreciate the craftsmanship of the authors whose stories are read in the next phase of the study.

Step 3: Intensive study of the short story

The students read in advance one or two stories on the same theme. They may use the chart of clues to help them discover the major theme. Working in groups of five or six, or as a class, the students discuss the dominant clues provided by the title, setting, characters, negative and positive forces, and the style. They may follow the procedure discussed in step 2.

Since some students may write a short story as a follow-up, sufficient time should be allocated to this stage to ensure that students gain a thorough understanding of the elements of a short story. Students will record blackboard summaries in their notebooks.

Step 4: Analysis through the formulation of questions and answers

a) Learning how to ask good questions

The reading of a third story will lead to more intensive analysis. While reading the story at home, students may keep in mind the questions used to discuss the two previous stories and jot down points that will clarify the meaning of the story. (For ideas on a study guide for students, the teacher may refer to pp. 38–39 of the guideline.)

The next day, the class divides into groups of four to six students. Each group appoints a chairman and a recorder. Students discuss the questions they have formulated while reading, and may generate new ones in the process. After ten to fifteen minutes, each group chooses and edits two of its best questions, and the recorder for each group writes them on the blackboard. The whole class then discusses the questions and selects the most worth-while ones.

b) Learning how to write expository answers

Each student selects one of these questions and prepares a rough draft answer for the next class. This stage of the study offers opportunities for students working independently to develop skill in expository writing.

The student exchanges answers with a marking partner. Each student reads his partner's answer and annotates it or simply discusses it orally. In either case, the writer may incorporate necessary or desirable changes into the second draft.

The student writes his or her final draft while the teacher moves about the room offering help when it is needed.

The final draft is submitted to the teacher for evaluation.

Step 5: Extensive independent reading

At this point, the teacher and/or the librarian may make available a large number of anthologies containing stories on the theme of maturing by Canadian writers and writers of other nationalities.

Other Canadian short stories on the theme of "coming of age":

Morley Callaghan	"A Cap for Steve"
Margaret Laurence	"The Loons"
W. O. Mitchell	"The Owl and the Bens"
Alice Munro	"Red Dress"
	"Dance of the Happy Shades"
Mordecai Richler	"Bambinger"

After the anthologies have been briefly introduced by the teacher or librarian, the student may spend the remainder of the period browsing and reading.

Step 6: Follow-up (optional)

As a follow-up to extensive independent reading, students may choose either to give a book talk or to write a review of a story read independently or studied in class.

Suggestions for follow-up writing assignments:

a) Write a short story employing some of the techniques explored in the study of this genre. (The best stories might be published in the school magazine and/or entered in such contests as the Canada Permanent Writing Contest.)

b) (i) Write a monologue or a personal narrative focusing on a poignant experience akin to one explored in a story you have read.

(ii) Write a poem on the theme of coming of age. It may be based on a personal experience or on one explored in a story you have read.

c) Write an imaginary episode that might form part of a story studied in class or read independently. (This episode might be written in the form of a dialogue.)

d) Compare Hugh Hood's short story "Flying a Red Kite" with the film "The Red Kite".

e) Write a character profile of a person in the process of growing up.

Coming of Age in Canada: A Thematic Study of a Novel and Selected Poetry

Introduction

1. General aim
The general purpose of this unit is to afford students the opportunity to:

– examine an important theme of literature, the universal experience of growing up;

– know themselves more fully as Canadians;

– gain an understanding of the ways in which various regional environments affect the maturing child.

2. Core materials
This unit explores its theme through the following materials:

Novel

W. O. Mitchell	*Who Has Seen the Wind* (Toronto, Macmillan, 1973)

Poems

Margaret Atwood	"Game After Supper"
A. M. Klein	"Autobiographical"
Alden Nowlan	"When Like the Tears of Clowns"
	"Aunt Jane"
Al Purdy	"Transient"
James Reaney	"The School Globe"
Raymond Souster	"Midsummer, Queen and Sherbourne"
	"Young Girls"
	"Memory of Bathurst Street"

This unit is designed for Grade 11 Advanced, but, should a teacher wish to use it at a Grade 12 or 13 level, he or she could substitute a novel appropriate for a more advanced level.

3. Allocation of time
This unit is based on the following time scheme:

– total unit: approximately 4 weeks of 40-minute periods

– study of the novel: 8 to 9 periods

– study of poetry: 5 to 6 periods

– writing activities: 6 to 7 periods

Objectives
This unit has been designed to provide students with the opportunity to:

through a study of the novel

– explore the theme of coming of age;

– examine the various means by which the theme is conveyed to the reader (point of view, tone, setting, incident, character);

– study the poetic qualities of the novel (diction, figurative language, symbolism, imagery, irony).

through a study of the poems

– explore the theme of coming of age;

– further develop the ability to interpret theme by examining the poet's use of various techniques.

The unit also aims to develop and refine a variety of writing skills by affording students the opportunity to:

– write expositions that explore the different views of two authors on the same theme;

– write imaginative prose and poetry with a view to capturing key moments in the experience of coming of age.

The Novel: A Suggested Approach

Step 1: Reading and preparatory work

The novel is assigned for reading two weeks before class study begins. In the introductory remarks, the teacher might highlight a few aspects of the story that will heighten student interest in it.

The novel is divided into several reading blocks, each block to be read by an assigned date. On each due date, the teacher may spend a few minutes in discussion, thereby clearing up questions.

For students who complete the reading assignment early, the teacher may suggest some supplementary works on the theme of coming of age. These might include the following:

Ernest Buckler	*The Mountain and the Valley* (Toronto: McClelland and Stewart, 1961)
Doris French	*Leaving Home* (Toronto: New Press, 1972)
Gratien Gélinas	*Yesterday the Children Were Dancing* (Toronto: Clarke, Irwin, 1967)
Hugh MacLennan	*Each Man's Son* (Toronto: Macmillan, 1967)
Fredelle B. Maynard	*Raisins and Almonds* (Markham, Ont.: Paperjacks, 1973)
Oonah McFee	*Sandbars* (Toronto: Macmillan, 1977)
Lucy Maude Montgomery	*Anne of Green Gables* (New York: Bantam, 1976)
Gabrielle Roy	*The Tin Flute* (Toronto: McClelland and Stewart, 1959)
Shizuye Takashima	*A Child in Prison Camp* (Montreal: Tundra, 1971)

If the teacher wishes to suggest some short stories, he or she might refer to the unit on Canadian short stories in *Coming of Age in Canada*. (This handbook, which provides further resources for this unit, is available from the Writers' Development Trust, 86 Bloor Street West, Suite 514, Toronto, Ontario, M5S 1M5.)

Step 2: Intensive class study

The following topics and aspects of technique might be highlighted in this phase of the study:

–Initiation and rites of passage

The teacher introduces and discusses with the students the role of initiation and rites of passage in coming of age. The teacher then guides the students to consider Brian's initial experiences with birth, death, God, school, teachers, and other adults. How do these encounters affect him?

–The quest for meaning

In the course of Brian's quest for meaning of life, he encounters some adults who provide him with clues and some who do not. The class decides which characters in the novel fall into each category. Then the students form groups; each group studies one of the characters and writes a short report describing this character's influence on Brian. The chairman of each group presents the report to the class.

–Symbolism

The teacher explains the meaning of the term *symbolism* to the students and explores with them the symbolic meaning of the last chapter, which presents the culmination of Brian's understanding of life.

–Point of view

The novel is told from the child's point of view but the author's attitude may be inferred. The teacher introduces the term *point of view* and outlines the ways in which the author's attitude may be inferred from his writing (use of tone, diction, and other devices). The teacher may formulate questions that will guide the students in their exploration of point of view; for example: What is the author's attitude towards specific children and adults? With which group does he tend to sympathize? How do we know?

Step 3: Writing

The following writing assignments might be used for class work or homework.

a) Expository writing

– How does Brian's understanding of the meaning of life grow as the novel progresses? Refer to specific details in your answer.

– What adults in the novel are shown to be struggling like Brian to understand life? What insights have they gained?

– In Canadian novels, the landscape often profoundly affects the maturing child. How does the landscape in *Who Has Seen the Wind* affect Brian? the young Ben?

– If you have seen the film version of *Who Has Seen the Wind*, write a review in which you discuss the features of the novel that have been enhanced by the film treatment and those that have been weakened or lost.

– Many of the more memorable passages in *Who Has Seen the Wind* could be considered "prose poems". Skim through the novel and choose two such passages. Write an appreciation of *one* of these, considering two or three techniques that make it poetic.

b) Imaginative writing

– Imagine you are Mr. Abercrombie, Mrs. Abercrombie, Miss Macdonald, or another character for whom W. O. Mitchell has little sympathy. Write from the point of view of one of these characters, defending your position and attitudes.

– Describe an imaginary friend from your childhood.
or
– Write a dialogue that might take place between you and your imaginary childhood friend. (Remember to use the appropriate level of language for children.)

– Compose an anecdote focusing on a real or imaginary childhood experience, such as burying a pet.

– Compose a poem or a "prose poem" that vividly describes a Canadian setting. Remember that your description can be enhanced by the use of strong images, precise words, and imaginative figures of speech.

Poetry: A Suggested Approach

Step 1: Preparatory work and reading

The teacher selects two poems from the list of poems dealing with various aspects of the same basic theme (see below) for intensive treatment. He or she guides the students as they explore how the various poetic techniques reveal the theme.

The remaining poems are assigned to the students for reading at home.

"Autobiographical" "Game After Supper"	(recapturing the magic of childhood)
"Transient"	(growing up in the Depression)
"The School Globe"	(was it a good idea to grow up?)
"Midsummer, Queen and Sherbourne" "Young Girls" "Memory of Bathurst Street"	(growing up in the city)
"Aunt Jane"	(a child's view of old age)
"When Like the Tears of Clowns"	(remembering the pain of childhood)

Step 2: Intensive group study

The class is divided into groups of five or six. Each group is given a guide containing questions that will help the students explore the poems; for example:

– From what point of view is this poem written?

– What is the speaker's attitude towards growing up?

– Which poem contains the most striking use of diction? of imagery? of symbols?

Students collectively arrive at answers to these questions, and each student makes his or her own notes.

Step 3: Class discussion

The study might conclude with a brief class discussion in which the members of the various groups share and compare insights and observations. In conclusion, the teacher might pose some such question as, Which poem made the greatest impact on the class as a whole? Why?

Follow-up Activity
The students may choose *one* of the following assignments:

– Prepare a poetry anthology containing *five* poems on the theme of growing up. Introduce your anthology with a critical commentary highlighting at least two of the poems. You may wish to include one of your own poems.

– Read at least one supplementary novel on the theme of growing up and compare it in a short critical essay with *Who Has Seen the Wind*.

An Independent Study Project on the Work of a Canadian Poet

Objectives
After the students have studied poetry under the teacher's guidance and have written short critiques, they may undertake independent study projects. The combination of objectives would depend on the needs and interests of the individual students. Objectives could include the following:

– to provide opportunities for students to develop into sensitive and independent readers of poetry;

– to foster an awareness of the concept of Canadian identity;

– to increase the student's ability to design a suitable topic and approach for the project;

– to refine the student's research skills;

– to improve the student's ability to analyse a poem and to make sensitive and defensible literary judgements.

Suggested Approach
The teacher requests staff of the school library or resource centre to prepare a bibliography listing available books by Canadian poets, anthologies of Canadian poetry, critical writings on Canadian poems and poets, and audio-visual resources. The teacher may wish to edit the bibliography, adding or deleting certain titles.

When introducing the assignment to the class, the teacher gives a copy of the bibliography to each student and outlines the requirements of the assignment. Each student:

1. chooses a Canadian poet from among those on the bibliography (other Canadian poets may be chosen, with the teacher's approval, if resources are available to the student);

2. reads widely from the writings of the selected poet, making notes on:

a) recurrent themes and/or subjects;

b) typical patterns of imagery and diction, and commonly used devices or techniques;

c) qualities of the poet's style;

d) poetic forms the poet prefers;

e) tone frequently assumed by the poet;

f) any other significant features of the poet's work;

3. selects a poem or group of poems typical of the poet's work, or some important part of the poet's work;

4. reads critical articles, if available, and compares the critics' viewpoints with his or her own;

5. reads biographical material on the poet (if such material is available) and determines whether any of the data are relevant to a discussion of the items listed in point 2;

6. prepares either an oral presentation or a written paper. The oral presentation or written paper will include:

– a copy of the poem(s) selected for class discussion;

– a statement explaining the reasons for the particular selection(s) which the student has made (see point 3 above);

– a critique of the poem(s) chosen.

In writing the critique or appreciation, the student is expected to support any evaluative statement with reasons based on defensible criteria. The student may make some use of his or her critical reading in completing the statement and the critique, but is expected to rely largely on personal judgement.

Allocation of Time
The teacher may treat such an assignment in a number of ways. For example, he or she may introduce the assignment to the class during one instructional period, and on the following day take the students to the library or resource centre to browse among the books and to begin making their selection. Following these two periods, the teacher may ask the students to complete the assignment out of class, within a month's time. Another teacher may wish to have only certain members of the class working on the assignment and excuse these students from regular classes for two to three weeks while he or she works on other topics or concerns, such as more effective paragraph-writing, with the remaining members of the class.

The Teacher's Role
To a considerable extent, independent study depends for its success as a learning approach on the clarity and precision with which expectations and work procedures are defined and established. Students who do not understand what is expected of them, or what they should expect of themselves, do not derive much benefit from independent study. The effects of self-expectations, the expectations of peers, and the expectations of teachers on the individual's level of achievement have been extensively described in the writings of many educational researchers and psychologists. Teachers interested in this topic may wish to refer to books like *Pygmalion in the Classroom* by Lenore Jacobson and Robert Rosenthal (Holt, Rinehart and Winston, 1968).

As well as ensuring that specific expectations are established, the teacher will find it helpful to introduce certain checkpoint devices and aids to organization. The bulletin board, for example, provides a simple means of ensuring that individual students are progressing in their work. The teacher can devise and post a chart listing names, topics, and the

various steps involved in the independent study projects, and have each student enter his or her target date for completion and the actual dates on which the various stages of the project are completed in the spaces provided for the purpose. A list of appropriate steps, composed in keeping with the nature of each student's project, might include some combination of: selection of topic, research plan (including target dates), checking of independent study contracts with the teacher, compilation of background notes, first draft, discussion of first draft with an assigned partner, final preparation, second draft, checking for errors, final draft or oral presentation.

The bulletin board may be used in a number of different ways to facilitate the progress of the students' independent study projects. The teacher may post lists of suggestions and sources, bibliographies, and samples of work by other students. Students working in small groups may be asked to design posters outlining their ideas on assigned topics, such as "The characteristics of a good project plan" or "How to eliminate costly errors in expression from your finished paper".

Some teachers may require students to prepare a bibliography as part of an independent study unit such as the one described. The teacher may also wish to arrange some small-group or class sessions to deal with special concerns that arise while the students are in the process of preparing their individual assignments. For example, the students may require some instruction in the appropriate use of ideas or expressions taken from other authors. One way for the teacher to provide such instruction is to use one of the poets for a teaching model. Critical works on this poet could be read by the whole class or the group working on the assignment, and the teacher and class could discuss how certain ideas from these works may be used in the preparation of a project assignment of a specific topic. Similarly, the teacher may wish to discuss appropriate ways of dealing with the points listed under steps 2, 3, and 5.

Resources for the Teaching of Canadian Literature: The Resource Guides of the Writers' Development Trust

This series of resource guides provides valuable assistance for English teachers interested in having their students study Canadian literature. The introductory handbook describes the characteristics of the guides and the process by which five regional work groups representing all parts of Canada each developed two resource handbooks.

Although all ten resource guides have certain elements of format in common, each handbook is organized differently in keeping with the requirements of its particular topic. All of the resource guides contain some combination of the following elements: introduction; statement of objectives; possible study approaches; annotated bibliographies; title lists by genre, by theme, and by grade level; related media resources; selected critical references; comments on literary merits; suggestions for core units in a course of study.

All ten handbooks bear the same subtitle, *A Resource Guide for the Teaching of Canadian Literature*. Each resource handbook focuses on a definite topic. Eight of the handbooks are suitable support documents for Senior Division English programs. The topic, work group, and suitable program division for each resource guide are outlined in the following table.

Topic	Work group	Appropriate program division
1. The North/Native Peoples	British Columbia	Senior (and Intermediate)
2. Coming of Age in Canada	British Columbia	Senior
3. The Immigrant Experience	Prairie provinces	Senior
4. New Land/New Languages	Prairie provinces	Senior
5. Action/Adventure	Ontario	Intermediate
6. Family Relationships	Ontario	Senior
7. Quebec Literature in Translation	Quebec	University and College
8. Images of Biculturalism	Quebec	Senior (and post-secondary)
9. Social Realism	Atlantic provinces	Senior (and post-secondary)
10. Women in Canadian Literature	Atlantic provinces	Senior

In the resource guides that include teaching ideas, a variety of aims and organizational patterns are presented so that teachers have alternative approaches to choose from. Useful viewpoints and perspectives are suggested, and just enough background information is provided to give the English teacher a working "start" on planning a unit of work, or even the literature part of a complete course in Canadian literature.

In some situations, the resource guides might be useful as time-savers in making title selections. The grade recommendations, although not always given, are helpful to the English teacher in previewing what is appropriate for a particular program. The works suggested generally cover all literary genres (fiction and non-fiction) and significant periods. Many of the bibliographical listings of novels, poems, short stories, films, and other materials are annotated; in many cases these annotations take the form of capsule plot summaries and brief critiques. For teachers trying to select materials appropriate for a particular course, these annotations mean that no time need be wasted reading books that are irrelevant for a program unit on a specific theme. *It is understood that no book will be placed on a course until it has been read by the teacher.*

Since the series was written by five different groups of people, teachers can occasionally expect diverse treatments of the same book. For example, the British Columbia group suggests that students "should love" *The Tin Flute*. The Ontario group, on the other hand, is more reserved; this group mentions "the dreariness of the setting and situation" and warns that the style may, at times, make for "slow reading". This information is useful since teachers generally find it helpful to know in advance any difficulties that a book might present for a class. Such differences in the groups' annotations may be explained in part by the fact that a particular book may be more appropriate for one topic than another, and in part by the fact that the suggested units are not all designed or suitable for the same grade level.

This series of resource guides would also be helpful to Senior students designing independent study projects on some aspects of Canadian literature. Using the notes and outlines of suggested approaches, students would find sufficient information to draw up independent study contracts for approval by the teacher.

The short volumes are easy to use. Taken as a whole, however, the series tends to stress the thematic approach to Canadian literature at the expense of other significant elements. The annotations pay inadequate attention to stylistic aspects that are often as important to the English teacher as subject or plot.

Valuable though they are, these volumes should not be considered as course outlines. Although they may provide all the material needed to develop the literature segment of a grade-level course, they make little or no provision for the language study and writing segment which, under present ministry guidelines, must constitute at least one-third of the total English program.

Much of our good Canadian literature has been written in the last few decades during a period when the treatment of controversial topics like sex and politics has become increasingly and disconcertingly candid, at least in the eyes of those segments of society that strongly support censorship. Most of our best writers, including authors like W. O. Mitchell, Margaret Atwood, Mordecai Richler, Gabrielle Roy, Margaret Laurence, Hugh Garner, and Robertson Davies, present in one work or another situations and attitudes that some parents find offensive. Even though the same allegations could legitimately be directed against the "great classics" on English courses, including the plays of Shakespeare, they are usually not made because these works are universally accepted as "great literature". Canadian writers have not as yet gained this acceptance. For this reason, it would seem prudent for the English staff of a school and local boards of education to adopt a policy allowing the substitution of a work of literature of comparable difficulty and quality in cases where individual students or parents find an assigned work objectionable.

The above resource guides for the teaching of Canadian literature may be purchased from: The Writers' Development Trust, 86 Bloor Street West, Suite 514, Toronto, Ontario, M5S 1M5.

1. *The North/Native Peoples*
The literature discussed in the resource guide is organized into three categories: Native, Native and White, and North; the reasoning behind this mode of organization is explained in the Introduction. Nine objectives are described for English courses focusing on Native peoples. Fifteen possible teaching approaches or groupings are suggested; topics include "Myth and Legend", "Romantic *vs.* Ironic Views", and "Heroic Images". This flexibility of perspective leaves the initiative where it should be – with the classroom teacher. In addition to many of the sections found in other handbooks in the series, this resource guide contains an outline on films, and concludes with a listing of titles and authors according to suitability for the Senior and Intermediate divisions.

2. *Coming of Age in Canada*
The Introduction discusses the characteristic treatment given this theme by Canadian authors. The statement of ten objectives describes worth-while aims for the Senior Division student. The next section, entitled "Some Possible Approaches", identifies six different themes appropriate for intensive study, including the disruption of a child's world by the intrusion of an insensitive adult, growth from childhood to adulthood through the individual's need to make decisions, and the effect of Canada's physical environment on the process of growing up. In most cases, cautions about language and mature content are included. The annotated works, which include films as well as literature, are sensible choices in terms of the realities of the high school classroom.

3. *The Immigrant Experience*
This resource guide begins with a rationale on the importance of the theme. It proceeds to a nine-item list of critical works that a teacher could read in preparation for developing a unit around the theme of the immigrant. Some eight approaches to building units on "the immigrant experience" are given, and skill-developing assignments are suggested. Several points of focus and motifs are suggested for the study of each genre. The level of sophistication is such that the guide would be most suitable for a Grade 13 second credit course in Canadian literature. There are a few suggestions for specific strategies suitable for use in Grades 11 and 12.

4. ***New Land/New Language***
This resource guide approaches the study of Canadian literature through the general theme of the influence of nature on man. The following facets of this broad theme are given special emphasis: the landscape as unmanageable force, the landscape in harmony with human nature ("signatured landscape"), the landscape internalized, and the landscape as languagescape. "The Unmanageable Landscape" suggests literature in which people suffer physical or emotional defeat at the hands of nature. "The Signatured Landscape" suggests literature in which the emphasis is on the individual's acceptance of the laws of nature and on his or her interaction with the landscape within the framework of this acceptance. "The Internalized Landscape" suggests literature in which features of the landscape reinforce and reflect the characteristics of the people who live upon it and react to it. "Language-scape" suggests literature in which the writer's experience of the land "is not as important as his or her concern to bring his environment and his past to speech". In addition, the guide recommends four anthologies of Canadian writing and outlines a possible assignment for a student or group having special interest in a particular topic or for a teacher with budget restrictions.

5. ***Action/Adventure***
This resource guide is described in some detail in the Intermediate Division English guideline. The guide contains eleven units. Items are grouped by genre and author under three headings: core, complementary, and supplementary. The core works listed are mostly novels. The helpful annotations include a summary, a critical assessment, an indication of appropriate grade level, and a short list of sample activities. Titles of complementary works are accompanied by a paragraph of summary and criticism as well as an indication of the appropriate grade level. The supplementary works consist of titles that are useful for reference purposes, and include relevant non-print materials such as films and audiotapes.

6. ***Family Relationships***
The focus in this resource guide is on the treatment of the family and related themes in Canadian literature. Each genre is considered separately and explored through topics appropriate to it. For example, the novel is considered under headings such as the family as dynasty, the family seen through the experience of women, and the French-Canadian family. The short story is considered under headings such as family as key to social status, parent-child relationships, and estrangement. Although the commentaries on each work are brief, they touch upon some of the central issues in each book and indicate significant topics that could be developed in the classroom. The essay topics and topics for discussion provide the teacher with ideas for overviews and general approaches to a book. The categorization of the data is specific enough to be helpful and varied enough to give the teacher a broad scope in developing his or her own ideas on a course.

7. ***Quebec Literature in Translation***
This resource guide contains many references to mature adult reading materials involving explicit sexual scenes and political themes of a highly controversial nature (Pierre Vallières's *White Niggers of America*, for example) and is probably best suited for use at the university or college level. The Introduction explains the organization of the literature of French-speaking Quebec into three periods: Pre-World War Two, World War Two to 1960, and 1960 to the present. The guide is organized by genres, and the annotations provide background on the impact of each work on French Canadian culture and society. A featured essay, "The Literature of French Quebec", introduces the uninitiated to the literary scene of French Quebec. The concluding bibliography suggests selected political, social, critical, and historical references for background reading. As the foregoing observations indicate, the Senior Division English teacher would have to exercise considerable discretion in the selection of titles and would have to preview the reading selections in detail.

8. ***Images of Biculturalism***
The book is primarily an annotated bibliography divided into two sections, prose and poetry. The works selected illustrate how the two main linguistic groups of Quebec view one another. Many of the works would interest secondary school students, although a number of the controversial books listed are more appropriate for study at the college or university level. The twelve core works listed in the prose section are arranged chronologically from the turn of the century to the troubled present to reveal evolving viewpoints. The supplementary reading suggestions include both English and French writers. The poems of English Canada listed in the poetry section are mainly comments on French Canada. This group of poems is intended to balance the poetry of French Canada listed in *Quebec Literature in Translation*. An interesting feature of *Images of Biculturalism* is a listing of some poems under topics that emerged as a result of the work group's wide reading of Canadian poetry, for example, "The attempt to define the word 'Canadian' ". The guide also includes the eloquent comment of a French-speaking woman, Marie-Josée Dupuis, on the dilemma of a French person caught up in an English-speaking environment. Most English-speaking secondary school students and teachers would understand and appreciate Marie-Josée Dupuis's situation and, by extension, the difficulties faced by all people in her predicament.

9. *Social Realism*

This resource guide provides practical suggestions for teaching various works of the "realist school" of Canadian writers. After explaining and illustrating the concepts of *romanticism, naturalism, realism,* and *social realism* in the first three chapters, the Atlantic group provides brief summaries of works in several genres illustrating the development of social realism in Canadian literature. The representative selections of Canadian poetry, for example, are arranged "to suggest the evolution of social realist poetry", and several approaches to these selections are suggested. Although the individual selections are regional in scope, considered collectively they provide rich insight into the nature of Canada's multicultural society. The final chapter presents brief units on related subthemes such as regionalism, Native peoples, social satire, bilingualism/biculturalism, the Great Depression, and war. Since much of the material is pessimistic in outlook, it is recommended that the theme be presented in short segments interspersed with lighter related topics.

10. *Women in Canadian Literature*

This topic is the subject of three units presented further on in this resource guide (refer to pp. 138–40). The series of suggestions and list of materials given in the above-named Writer's Development Trust resource guide are useful to the teacher seeking either a broad historical perspective or a sampling of many viewpoints and literary genres. *Women in Canadian Literature* covers a number of subthemes suitable for short units based on an examination of:

– images of women in Canadian literature (this study would range from satirical treatments to the egalitarian individualism of Catherine Parr Traill and Susanna Moodie)

– the role of women in society (this study would range from an investigation of role changes through various historical periods to a comparison of masculine and feminine viewpoints)

– psychological themes and the liberation of women as reflected in recent literature

– biographical notes and critical observations on woman authors and their work

The Role of the Resource Centre in the English Program

With its capacity to stimulate and expand students' learning experiences, the resource centre is potentially the heart of the school. It follows, therefore, that the librarian has a vital role to play in the learning process – a role that goes far beyond the provision of special resources. This potential can be more easily realized if the librarian is given the opportunity to take part in some of the planning sessions of the English Department, and to work closely with individual teachers. The following suggestions outline some areas of co-operation.

Library Services

Provision of general reference materials

– The library should be supplied with copies of the courses of study in English so that the librarian may be in a position to order appropriate resources and foresee "bottlenecks" (e.g., Shakespeare plays may be slated for intensive study at the same time of year at three different grade levels). Provision can be made in the English program for the assignment of major research papers on a rotating basis to ensure that resources in a particular area are not in demand at the same time.

– In considering a new novel or other title for extensive study, the English Department may find it helpful to consult with the librarian to facilitate the provision of appropriate reference materials.

– Advance notice of any major assignment allows the librarian to prepare materials and to be of maximum assistance to students.

Provision of specific resources

With advance notice, resources on a particular topic may be placed on special reserve so that all students will have an equal opportunity to use them.

Preparation of bibliographies

Annotated bibliographies of general reference materials (e.g., on Shakespeare, dramatic arts, Canadian poetry) may be prepared for use by students of different grade levels. These may be updated periodically.

The Librarian and the English Teacher: Specific Suggestions for Teamwork

– Assignments may be given to a class for the purpose of refining, expanding, and evaluating research skills.

– Students may be helped individually or in groups as they work in the library on specific assignments.

– Information may be given to the class on the contents of supplementary material.

– Supplementary reading activities are essential and can provide opportunities for many kinds of liaison between the teacher, the librarian, and the English Department. Co-operative efforts are bound to produce better results, and the possibilities for creative programs are limitless.

– Models of specialized writing (e.g., special dictionaries, biographies, book reviews, literary histories) may be presented and discussed.

Development of Independent Study Skills

A List of Essential Research and Study Skills
Through collaborative teaching and teamwork, the librarian and the English teacher may help the student to refine important library skills. These skills are listed below along with those suitable for review purposes.

Research skills

Students need to acquire the various skills needed to make effective use of:

– overhead, opaque, slide, filmloop, and film projectors

– tape and cassette recorders

– dictionaries, encyclopedias (including specialized dictionaries)

– appendices, glossaries, indexes

– cross-references in card catalogues

– publication data (e.g., copyright date and publisher)

– vertical file

– periodical indexes

– videotapes (if available)

Many schools have the facilities to record and play back OECA programs which can be used as resources by the students. Resource centres often have videotape catalogues and library subject-title cards listing programs stored in the school.

Students also need practice in using various kinds of reference books. Through such practice, they will develop skill in locating specific types of information. For example, in looking for information on a person, they will learn to consult biographical dictionaries, encyclopedias, and other appropriate materials; in looking for quick summaries of facts, they might consult almanacs and the Canada Year Book; in looking for information on current trends, they might consult periodicals and other pertinent up-to-date materials.

Comprehension and study skills

Students need opportunities to develop skill in:

– identifying the main idea and the sequence of elements

– skimming to find a key word, name, date, phrase, idea, or answer to a question

– summarizing or paraphrasing information

– organizing an outline of information

– taking notes from oral presentations

– adjusting reading speed to the purpose of reading and difficulty of material

– using a vertical file

– preparing complete and accurate bibliographic entries for books, newspapers, and periodicals

– using bibliographies to locate information

– inferring facts and ideas from a reading

– evaluating material for accuracy and appropriateness

– recognizing digressions from the main idea

– distinguishing between objective and subjective writing (between fact and opinion, between reporting and persuasive writing)

Activity Skills

Students need opportunities to develop skill in:

– writing book reports (including title, author, publisher, call number, subject of book, recommendations)

– preparing material for a debate or panel discussion

– preparing transparencies and slides

– preparing material for a seminar

– writing well-documented research essays (including footnotes and bibliography)

Study Guides for Students Involved in Independent Study Projects

Senior students prepare many assignments on their own time. The following study guides are intended to reinforce the help that teachers provide for students who are preparing an essay or project presentation on a substantial work such as a novel, a work of documentary fiction, a play, or a longer poem.

Student Study Guide A: Procedures for the Preparation of a Major Essay or Presentation on a Literary Topic

The following work should be written up in note form. The notes will then be used in writing the essay.

1. *Stating the theme and main ideas*
   a) State your main theme or the major problem that you plan to investigate. Consult your writing partner to find out whether you have expressed your ideas clearly.
   b) What subtopics can you develop that will help you support your theme? Make a list of these.

2. *Developing supporting evidence from the primary source*
   a) Select evidence that will support your ideas. Your aim should be to develop an extensive list of pertinent evidence.
   b) Organize the material under subtopics. Put the items in the order that will provide the most convincing support for your theme. As you do this, a logical plan for your essay will begin to emerge.

3. *Selecting secondary material*
   a) Select secondary source materials that are pertinent to your topic.
   b) For each piece of material:
   – skim to get a general idea of the contents;
   – note specific points that relate to your main ideas. An alternative approach would be to write a précis or to list the topic sentences as keys to the main points. A word of caution about secondary material: teachers value your own ideas. These should form the basis of your essay, with secondary material used for support.

4. *Organizing the essay*
   a) Assemble your rough notes in a logical order, aiming for the following structure:
   – statement of your thesis;
   – list of main ideas;
   – evidence organized under main ideas (with pertinent comments from secondary sources).
   b) From these personally prepared materials, develop a plan for your essay.
   Main topic – Introduce your reader to the general topic area and state the major point you wish to make.
   Supporting ideas – Develop your own supporting argument(s) and reinforce your point with ideas taken from secondary sources.
   Additional lines of development (where appropriate) – For example, *counter-arguments* could be presented. If your essay is a persuasive one, you should give the opposing view some consideration while demonstrating the superiority of your own argument. In developing counter-arguments, try to anticipate the strongest arguments that anyone might use against your argument.
   Conclusion – End with a short summing up of your main theme, supported by one or two perceptive general comments.

5. *Writing the essay*
   The first, second, and final drafts of your essay may now be written. As you write, keep in mind the principles of coherent writing in an effort to guide your reader through a logical progression of ideas to an effective conclusion.

Student Study Guide B: An Outline of Steps

1. *Consideration of the topic*
   a) Choose a topic that is of interest both to yourself and the audience;
   b) ascertain the availability of source materials;
   c) keep in mind specifics of assignment and time available.

2. *General survey*
   a) Read material pertinent to the broad area of the topic (e.g., Shakespeare's style);
   b) narrow the search to a topic of appropriate scope (e.g., imagery in *Macbeth*).

3. *Research*
   a) Gather specific data from primary and secondary sources;
   b) prepare a rough outline of general headings (e.g., blood, animal, and fire imagery);
   c) decide on primary and secondary sources to be used;
   d) make point-form notes on selected sources and specific problems to be investigated (e.g., functions of different kinds of imagery);
   e) revise rough outline and include subheadings.

4. *Writing*
   a) Write first draft;
   b) write second draft, paying special attention to organization, unity, introduction, conclusion;
   c) compile footnotes and bibliography according to the style used in the classroom;
   d) proofread, paying special attention to spelling and language conventions;
   e) polish final draft.

A List of Basic References: A Grade 13 "Survival Kit"

1. *Dictionary of Canadian English: The Senior Dictionary*. Toronto: Gage, 1973.

2. *Roget's Thesaurus*. London: Longmans, 1964.

3. Thrall, W. F., and Hibbard, A. *A Handbook to Literature*. Rev. ed. New York: Odyssey Press, 1960.

4. Curme, G. O. *English Grammar*. New York: Barnes and Noble, 1960.

5. Fowler, H. W. *A Dictionary of Modern English Usage*. 2nd ed. London: Oxford University Press, 1965.

6. Benét, W. R. *The Reader's Encyclopedia*. 2nd ed. New York: Thomas Y. Crowell, 1965.

7. Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 4th ed. Chicago: The University of Chicago Press, 1973.

The Expository Essay as a Vehicle for Developing Independent Study and Thinking Skills

Introduction

The writing of an expository essay – involving analysis of ideas, logical development, and careful revision – can be used to help students develop the thinking skills and work habits essential for the successful completion of a major essay or project undertaken independently.

A possible topic is the future of mankind. An essay of 800 to 1200 words may be assigned, a length that requires a well-developed argument but is not too demanding. The essay is to have a central thesis and is to include arguments both supporting and opposing the thesis. The arguments are to be treated objectively and developed in a coherent manner so that the reader may see how the student reached the conclusions he or she did. Thus logic is put to work as the servant of the writer, and not studied simply as a series of concepts in isolation.

The project may be completed in two weeks of classroom time. Either during this time or at the time the final essay is evaluated, the students will receive assistance and be made aware of their strengths in the following areas:

– comprehension (reading level, vocabulary level relative to the rest of the class, and general ability to perform at the level expected for this grade)

– analysis (ability to discover and assess theses, arguments, evidence)

– paraphrasing (the accuracy with which the student can put things in his or her own words)

– organization (skill in developing and writing an essay)

– judgement (ability to choose the best arguments and best approach)

– attention to language conventions and technical details (spelling, grammar, sentence structure, proofreading skills)

rocedure

. Analysis of model essays

here may be times when the teacher may decide to egin an assignment at the analysis stage and pro- ide essays as resources, thereby eliminating the eed for the first two stages of the process (i.e., the udents' search for a topic and the researching of aterial). This unit presents a detailed treatment of ich an approach.

)ne essay that the students may consider is William aulkner's "On Receiving the Nobel Prize" (*Man nd His World*, ed. Malcolm Ross and John Ste- ens, Dent, 1966). The students read the essay care- ully, looking for Faulkner's major statement on the ture of man. How does he support his optimistic iewpoint? Does he consider any counter- rguments? Can the students provide any additional sights into Faulkner's position to make it less of an rgument by authority? (For example, do the stu- ents feel comfortable defining the spirit or soul as at aspect of the individual capable of compassion, crifice, and endurance?) Since the essay was not ritten directly as a comment on the future of man, is helpful to have the students write a summary atement of the major idea developed in each para- raph. This exercise helps the students to recognize e natural pattern of the essay.

he second essay that may be considered is "Man nd His World" by Waldemar Kaempffert. This es- y is longer, more specific, and more complex. In it e student is confronted with argument by authori- , scientific argument based on methodology with s emphasis on the use of experiments and evi- ence, and also argument by analogy. The students ay approach the essay in stages; first, they read the say and look mainly for Kaempffert's stand on the sue – the future of man. The students should see e natural flow of the argument from paragraph to aragraph; if they do not, the logic of the order ould be discussed.

tudents then reread the essay and look for the pat- rn of the essay. In this step, they look for the gen- eral arguments that support the thesis. The pattern of Kaempffert's article would look something like this:

Paragraph(s)

1 – establishes the vulnerability of man by describing the artificial environment he has created and the effects of this artificial environment on the human organism

2 – quotes authorities on man's afflictions to reinforce this position

3 – sets forth the argument that over-specialization leads to extinction

4-6 – validates the claim that extinction is possible by pointing to fossils of bygone eras (natural development out of 3)

7 – expands the argument that simplicity rather than complexity in an organism ensures survival

8-9 – shows that man's characteristic features have evolved in a disjointed way, leaving him vulnerable to extinction

10-15 – reviews the theories of selected experts to provide further support for the claim that man is unfit for the kind of environment that technology has created (refer back to 2)

16-25 – explores the aberrations in behaviour that occur when any one of several minor chemical changes takes place in the blood to prove mankind's fragility (part of 2 leading to 1)

26 – anticipates and refutes the counter-argument that man does not deliberately interfere with the natural working of the human organism

27-30 – draws an analogy between mankind and the ant to demonstrate the greater fragility of the human organism

31-33 – switches the thrust of the essay to achieve a higher plain of perception and to establish a unique thesis: the extinction of each species has led to the evolution of higher life forms; the price is not too high if mankind perishes to be replaced by a grander creature (teleology in evolution)

Now that the pattern is established, how does each student react to the arguments? To the supporting evidence? Can the student think of any additional evidence to support or challenge the argument? Has the student interpreted everything fairly?

To help students understand the characteristics of the various types of reasoning that a writer may employ, the teacher raises questions that lead the students to explore the strengths and weaknesses of an argument. In paragraph 2, for example, Kaempffert appeals to authorities. Are the authorities experts in the field? Was the authority quoted or paraphrased accurately and within a legitimate context (a context that does not misrepresent the original)? Is the quotation relevant? Are there any other experts in the field arguing against this particular authority?

Kaempffert also uses scientific techniques, making a general claim based on specific evidence. (For example, in paragraph 5, he argues that overspecialization led to extinction in the past. In paragraph 6, he gives examples of creatures that followed this pattern. In paragraph 7, he concludes that we need simplicity and harmony. These concepts are picked up later in the blood experiments and ant anthology.) He also draws on specific experiments. In paragraphs 16 to 25, he shows what can happen to the blood when simple changes are made. The experiments demonstrate that the constitution of man is dependent on the maintenance of a delicate balance.

Thirdly, Kaempffert uses argument by analogy. He compares elements (in this case, man and the ant) to show up similarities that will lead the reader to conclude that the characteristics found in one element are, in all probability, to be found in the other. The difficulty with this type of argument is that the comparison is only partly valid since it tends to ignore significant differences which could, in fact, destroy the point of the analogy. (This type of technique is so susceptible to misuse that it is wise to have the students avoid it, except for rhetorical effect.)

"Man in Society", by C. P. Snow, is another essay that may be considered intensively. This selection presents the students with a model of an essay in which the author considers seriously both sides of an issue (a method that the students will be adopting in their own essays). Once the students have understood the difficult opening paragraph, they can categorize the types of arguments used on both sides, the interconnection of these arguments, and the specific evidence used to support the general arguments.

It is possible to have the students become familiar with these techniques of reasoning and their strengths and weaknesses without getting involved in a great deal of definition and the terminology of logic.

In the interests of applying these independent study and thinking skills, the students may be introduced to other essays on related aspects of the same topic, which they can analyse on their own. (They may add ideas from these essays to illustrate further the types of arguments that they discussed earlier.)

2. Making a plan

After reading these essays, the students are introduced to the function of an overall plan. (See the sample plan at the end of this unit.) The students may use large sheets of paper divided in half to record arguments supporting the basic thesis of the essay and arguments opposing the thesis opposite one another. In recording these arguments, students should keep in mind the general arguments as well as the specific supporting evidence.

In making a plan, the students should aim to discriminate between a general argument, a specific argument supporting the general one, and specific evidence. This planning procedure helps students who tend to list points indiscriminately to organize their material logically.

At this point, the student draws up a timetable and sets a deadline for the completion of the essay. Some students may need further instruction on how to work with the plan.

Once the students have recorded all relevant data on the plan sheet, they may begin to weigh the evidence. Students may read the first argument on the left side of the sheet and then all of the data on the right-hand side to see whether any of the data on the right-hand side come in conflict with the first argument. They repeat this process until all the arguments have been considered.

Students now isolate the points they are going to consider. They examine the first general argument, the supporting arguments and evidence, and any counter-arguments or conflicting evidence found on the other side. A plus sign may be placed beside the arguments that the student decides are effective. Sometimes a student may feel that a particular argument outweighs two or three opposing arguments and may decide to highlight the principle(s) on which this argument rests. The student needs to decide which position he or she will support and then choose the arguments and techniques that will best serve his or her purpose.

3. Writing the essay

Once the decision has been made, the student uses the plan as the basis for the essay. The student may try several approaches before choosing the one that he or she considers most effective. The development of a plan may seem to be a drawn-out process. In fact, the plan requires that the material be organized in new ways. Such a procedure forces the student to clarify and thus to stay on the topic, an ability that will be valuable in tackling future assignments.

After writing the first draft, the student checks it for coherence, sentence structure, and spelling. The student then begins the second draft, paying particular attention to choice of words and effective expression. Typing and proofreading complete the task.

A Sample Plan
A. *Arguments Supporting a Positive View of Man*

1. *Central thesis:* The nature of man is basically good and therefore man will endure.	*Arguments based on religious and philosophical tenets:* Man has a soul and is capable of kindness, love, compassion, sacrifice, forgiveness. *Arguments based on evidence:* a) Environmental factors – anti-pollution committees – committees working on restoration of natural resources (reforestation) b) Man's altruism – private and public forms of aid for the unfortunate (charities; emergency aid; international aid organizations) – fight for the rights of others (abolition of capital punishment; abortion issues)
2. *Supporting thesis:* Since man has progressed this far successfully, he will continue to progress because of wisdom, adaptability.	*Arguments based on evolutionary evidence:* a) Improvements in lifestyle – longer life span – decreased death rate – more comfortable life b) Progress in knowledge – Einstein, Bohr, Franck – structure of atom – Bell, other inventors – advances in communication (e.g., telephone); conveniences (e.g., refrigerator) c) Growth in man's adaptability – adaptive ability of the masses (survival through many crises)
3. *Summarizing thesis:* Man has survived thus far, and will continue to do so.	*Argument based on clinching evolutionary evidence:* a) Population explosion b) "Bigger is better" – comparison with insects *Argument based on religious and philosophical tenets:* – Command to multiply and replenish

. *Arguments Opposing a Positive View of Man*

. *Central thesis:* he nature of man is basically evil and therefore ıan will soon cease to exist.	*Arguments based on religious and philosophical tenets:* Man has a natural inclination toward evil, selfishness (1 Tim. 3:1). *Arguments based on evidence:* a) Environmental factors – extent of pollution – exploitation of natural resources (trees, gas) b) Man's propensity for evil – wars, mass killings (Auschwitz; Hiroshima) – destruction of the rights of others (abortion, discrimination, exploitation of "lower classes")
. *Supporting thesis:* lan has progressed too far and is headed for estruction (the mind is ahead of the body and ıe body cannot adapt).	*Arguments based on evolutionary evidence:* a) Detrimental effects of artificial environment (heating, lighting, air-conditioning) created by mind – nervous strain: high blood pressure; failing circulation; mental disorders – effect of changes on blood: imbalance; loss of senses; coma; death b) Destructive power of increased knowledge – Einstein – development of H-Bomb – other inventors – creation of artificial environment leading to madness and death c) Loss in natural adaptability – dependence on sophisticated mechanical systems – loss of natural instincts and adaptive mechanisms needed for survival
. *Summarizing thesis:* vidence around us indicates that man is doomed ıd will soon cease to exist.	*Argument based on clinching evolutionary evidence:* a) Overpopulation – Malthus's theory (demand greater than supply) b) Pollution (destructive effects on animals, plants, man) c) Depletion of natural resources d) Congestion – increase in urban centres; new complex urban problems

Introduction

The consideration of contemporary literature in the high school classroom often presents difficulties for the teacher, the students, and the parent. Various objections are raised to some of the works selected for study. Those that tend to be experimental in form or style are sometimes considered unintelligible; others are condemned for the vision of the world that they present. It is of course true that the status quo and the values of society often come under attack in contemporary literature; it is also true that contemporary writers often use dialogue and depict characters and situations that some readers find objectionable. However, it must be remembered that a work of literature is not a model for behaviour. It is one writer's vision of the world as it is, was, or could be. Literature and language "as the record of life and experience . . . communicate what men and women have experienced, enjoyed, suffered, hoped for, achieved, and failed to achieve."[1] By encouraging Senior students to look at some carefully chosen works of contemporary literature, the teacher will aid the individual in the exploration of personal and societal goals.

Obviously, teachers need to be aware of the climate of opinion in their community in order to select books that will be meaningful to their students and that will enlarge and enrich the students' perception of the literature of their own century. If the parents are to trust the teachers in this delicate area, the teachers in turn must be sensitive and sensible in their choice and presentation of works from the contemporary scene.

Units that might be classified under "Contemporary Literature" but that are listed separately include "Women in Four Canadian Novels" and "An Integrated Approach to a Group of Poems on a Common Theme". The following two units are additional examples of ways to present contemporary literature.

The Individual and Society: The Exploration of Values as an Approach to the Study of Contemporary Literature

Unit 1: Short Stories and Essays

Objectives

This unit provides students with opportunities to:

– read for enjoyment;

– develop their understanding of twentieth-century life;

– explore contemporary values and attitudes;

– distinguish between objective and subjective writing and between fact and opinion;

– see that emotions can affect the logic (or bias) of communication.

Method

A number of contemporary essays and short stories useful in working towards the above objectives may be found in the collection *Man in Revolt* (ed. Eva Taube, McClelland and Stewart, 1970). The selections focus on some of the injustices prevalent in present-day society and explore the individual's responses to these injustices – alienation, dissatisfaction, resentment bred by unfulfilled expectations, a need for personal identity, a desire for change. These feelings are at the heart of the contemporary experience and are thus, to some extent, shared by all writers and readers. The major thematic question, then, that students consider in this unit is: *Can one change society's attitudes and, if so, how?*

The following selections, presented in the order given, will allow students to explore a range of attitudes – from pessimistic to optimistic – regarding the possibilities of creating a better society. Although not all the selections are contemporary, the issues treated are.

Paul Darcy Boles	"Night of Vengeance"
Herman Melville	"Bartleby the Scrivener"
Jonathan Swift	"A Modest Proposal"
Franz Kafka	"A Hunger Artist"
Martin Luther King	"I Have a Dream"

In "Night of Vengeance", a short story dealing with violent revolt in ancient Rome, students examine the question of freedom.

In "Bartleby the Scrivener", students consider how one struggles with one's obligations to other people. The students may sympathize with the narrator's position, and at the same time realize that their own reactions might not have been as sympathetic as the narrator's.

1. Ministry of Education, Ontario, *English, Senior Division, 1977*, p. 4.

's a contrast to the pessimism of the Melville selection, the students consider "A Modest Proposal". hey examine the underlying assumption of the proosal, which is a logical extension of the indifference iat prevailed towards the plight of the Irish poor at iat time. In this study of satire, the teacher may ish to update the techniques discussed by reference) contemporary satirical works or television proams.

ext, the class looks at the story "A Hunger Artist" id considers the concept of self-respect. This focus iay lead to a discussion of the role of the martyr, ie scapegoat, and the entertainer in society.

. useful strategy at this point is to show the film *ride and Principle* (Searching for Values Series, earning Corporation of America). This selection, i excerpt from the motion picture *Bridge on the iver Kwai*, depicts a person who will not give in id thus provides another perspective on the Bartleys and the "hunger artists" of the world.

he final selection is "I Have a Dream". After the udents have read and discussed this speech, they iay listen to an audiotape in order to experience ie effect of the spoken word. The question of emoonal appeal and technique reappears. Is the use of notion in King's speech more acceptable than that etected in the earlier stories? If so, why? If not, hy not?

ollow-up Activities

he following films may be used as an extension of iis unit:

The Visible Woman (Federation of Women eachers' Associations of Ontario, 1975).
his is a Canadian documentary on the process of iange and the techniques used in Canada by omen seeking to achieve equal rights and status.

Zuckerkandl (Marlin Motion Pictures, 1969).
his satiric film, available in many large public oraries, looks at the question of responsibility, iilt, and commitment.

nit 2: Drama
Grade 13)

bjectives

his unit provides students with opportunities to:

read for enjoyment;

use twentieth-century drama to explore intellectu-, moral, and social values;

become aware of the effect and power of well-iosen words and images;

act out selected scenes in the classroom;

understand the dramatic effects created.

Method

Samuel Beckett's *Waiting for Godot* (Grove Press, 1954) is an effective vehicle for the exploration of certain aspects of the contemporary experience. This example of the Theatre of the Absurd introduces students to contemporary speculations on the ironies and contradictions of life, speculations that have led some writers to the view that there is no purpose to life or, if there is, it is beyond man's capacity to fathom. The central theme of the play is a recurring one in contemporary literature: man's invincible – and at times pitiful – determination to find meaning in life in the face of the most discouraging evidence.

The teacher may wish to introduce the play by showing a contemporary film such as *The Dehumanizing City* (Searching for Values Series, Learning Corporation of America). This film presents some of the themes that the teacher may wish to develop in the discussion of *Waiting for Godot*.

After reading Act I of the play, the teacher and the class may identify a number of themes. These may include the following:

1. the mechanization of society and our robot-like existence;

2. the lack of communication and understanding between people;

3. the frustration and anger generated by our inability to communicate;

4. the isolation in which the individual lives.

Once the themes have been identified, the students may be divided into groups. Each group chooses a theme for further study, and eventually prepares a report on the dramatist's development of that theme. Some groups may prepare a dramatization of a selected segment that illustrates one theme (e.g., the master-slave relationship that reinforces the suggestion of a robot-like existence).

The themes may also be explored by examining other art forms. For example, the Abbott and Costello comic routine "Who's on First?" provides an entertaining example of how verbal communication can deteriorate into a morass of misunderstanding.

Diagrams may be used to illustrate some of the dilemmas of modern man. For example, a discussion of man's sense of isolation may lead to a consideration of the religious allusions in the play, as well as some of the factors responsible for man's philosophical confusion and sense of futility. In leading such a discussion, the teacher may wish to make use of the blackboard diagrams given on the following page.

Diagram 1

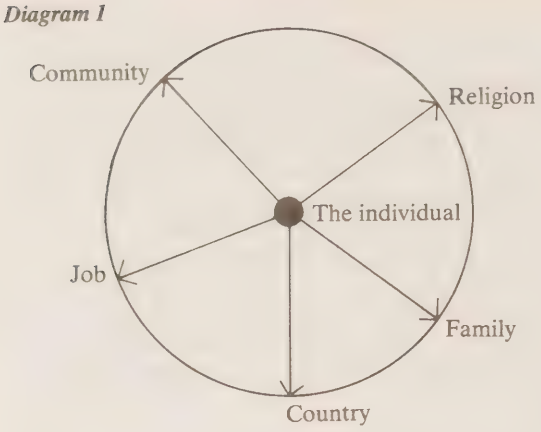
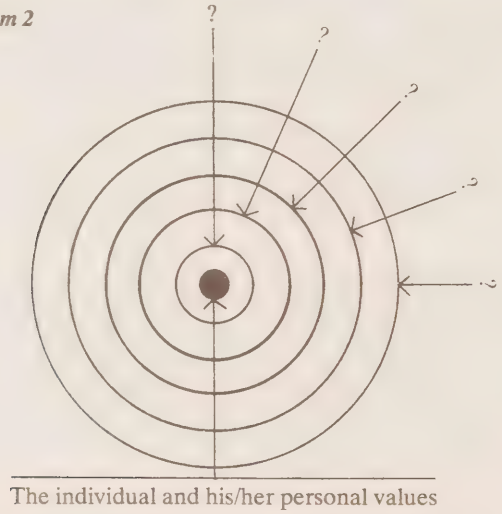


Diagram 1 represents the position of nineteenth-century man. The individual is tied to the rest of society by firm, clear-cut, and universally accepted commitments and responsibilities.

How many of the students in the class have strong feelings about these commitments? For example, would a student today enlist if Canada declared war against some distant country?

Diagram 2



In Diagram 2 the twentieth-century student is the centre. The centre represents what he or she believes in and values most. But all of the outer circles have an influence on the value system and must be considered and placed in some perspective. In which circle would the students place the following: family, peer group, the community, the church, personal aspirations? This diagram may help students see why many people are still searching.

Perhaps more than with most plays, the humour and dramatic effects in *Waiting for Godot* are fully realized only in the performance of the play. These aspects may be studied when students have been given an opportunity to see the videotape *Theatre of the Absurd: Godot* (OECA, BPN 124803).

Follow-up assignments

If the teacher wishes to assign an essay, the following topics are useful in dealing with the play either as a work of literature or as a statement about life in our times.

1. How does Samuel Beckett depict mankind's role in the universe? (Consider the position, resources, hopes, and philosophical attitudes of the characters in *Waiting for Godot*.)

2. Do you accept Beckett's assessment of mankind's position? (In your answer, try to touch upon the following: the question of free will – the scope that the individual has, in your view, to shape his or her own life and to give it meaning; the resources and legitimate hopes of mankind – what people could do to improve life on this earth and so render it more meaningful; your own hopes and expectations – how *you* expect to find meaning in life.)

3. To what extent is *Waiting for Godot* a tragedy? a comedy?

An Integrated Approach to the Short Story

In the following unit, the short story is read for appreciation and enjoyment, and is also used to teach various aspects of language. The model story referred to is Eugene Ziller's "The Season's Dying" (*The Study of Man*, ed. Eva Taube, McClelland and Stewart, 1967).

This unit may be organized as follows:

1. Motivational discussion
2. The first reading: reading for enjoyment
3. The second reading: developing awareness of content and form
4. Critical analysis
   a) Evaluation and discussion of structure and theme
   b) Assessment of methods by which tone and atmosphere are developed
5. Development of concepts of style
6. Follow-up activities
7. Word-study test

Motivational discussion. Most teachers have their vn methods of motivating students. One of the st, especially for thematic stories, is to spark a dis- ssion on some value issue central to the theme of e story to be considered.

The first reading: reading for enjoyment. Students ould be allowed to read the story first for interest id enjoyment; namely, the literary experience ould precede critical study. In this first reading, e student is given an opportunity to respond per- nally and spontaneously *to the story as a whole*.

The second reading: developing awareness of con- nt and form. Several methods may be used to give e students a solid working knowledge of the story.

The students may prepare question sheets. One oup of students may be asked to study the story ead of the rest of the class and prepare questions be answered by the other students. Another time, different group may be asked to prepare ques- ns.

The teacher prepares a question sheet based on e main ideas and techniques used in the story. The estions should involve a variety of concerns, re- iring judgement as well as factual knowledge on e part of students.

Critical analysis
Evaluation and discussion of structure and theme. is lesson unit is based on the idea of establishing a re idea as the focus. The teacher may instruct the dents to consider the elements of plot, setting, aracterization, mood, atmosphere, and tone in re- tion to the development of the central idea. This proach serves to emphasize the ways in which the rious elements of the short story are interrelated reinforce the author's vision. Further exploration the central theme can be pursued through the dy of related material. "The Parable of the Good maritan", for example, forces students to ask why ey might or might not volunteer to help out some- e who is in distress.

Assessment of methods by which tone and atmo- here are developed. A detailed study of a few ragraphs from the story can show how word oice governs the creation of atmosphere.

5. *Development of concepts of style* (optional follow-up activity). The teacher may wish to develop the students' understanding of various stylistic techniques and the way in which they are used by different writers to achieve special effects and to add to the power of a story built on a central theme. In planning for such a follow-up activity, the teacher would select several short stories remarkable for the use of various techniques that contribute to the compelling presentation of a central theme.

In this approach, the teacher decides upon a point of focus and selects appropriate sentences or paragraphs from different stories for the purpose of comparing the specific techniques used by one writer with those used by another to communicate a similar idea. The different effects achieved in the two cases would, of course, form part of this comparative study. Several authors may have strong views on the same topic, but differences in viewpoint lead to striking differences in word choice, the types of characters depicted, the atmosphere developed, the attitude assumed, and the stylistic devices used for dramatic emphasis of those aspects of the idea that the author wants to highlight.

Diction; word order; imagery; sentence structure; rhythm; use of contrast, irony, and humour; juxtaposition; symbolism; innuendo; idiom; repetition; mannerism; inverted word order; use of suspense and allusion – these are some of the elements of style that the teacher may wish the students to discuss in a comparison study. To organize and to focus the discussion in each case, the teacher should lead the students to define the central idea presented in the passage, the particular viewpoint communicated and the feeling or effect achieved, and the particular combination of techniques used to achieve this effect. Through this process, the ultimate inseparability of style and idea, with the attitudes and feelings implicit in the viewpoint from which the idea is presented, may emerge.

6. *Follow-up activities*. The goal of follow-up activities is to allow students to express their perceptions of the story in a fashion that exercises creativity and the various language skills. Students should not undertake the same assignment after every short story they study, but should experience a variety of activities emphasizing different skills. The following list is not intended to be comprehensive.

a) *Expository writing*
Students may write an essay, a character sketch, or a scenario for the dramatization of a section of the story. If oral work is needed, informal debates may provide a motivational approach.

b) *Role-playing*
This activity works best when students acting out the roles have strong ideas about the nature of the characters they play. It is helpful to develop information

sheets describing what each character is like as revealed by the circumstances of the story.

i) *Preparatory work*

Before the role-playing activity begins, the class may work in groups, each group focusing on a character in the situation. The "character groups" develop, through discussion and brainstorming, the nature of their character (ideas; attitudes; personality traits, including strengths and weaknesses; mannerisms) and determine the information that the character would have.

ii) *Role-playing activities*

– The students stage the *boy's trial*. The following characters would take part in this activity: the prosecutor; the defence attorney; the boy; his social worker; his father.

– The students stage an interview between the boy and his social worker or a psychiatrist.

– The students stage a conference involving a social worker, a psychiatrist, a policeman, and a lawyer who are responsible for deciding what should be done with the boy (should he be tried? should he be sent to a mental hospital?).

c) *Writing activities*

i) Students rewrite the story as a radio or television play, indicating sound as well as visual effects.

ii) Students write (and may record) the news for the night the salesman's body is found and the hunt for the killer begins.

iii) Students produce a "poster newspaper" featuring some of the following:
– a main story summarizing the events
– interviews with the salesman's wife, the counterman, and others who were in the diner
– an interview with the police
– an interview with the boy's father
– the story of the hunt for the killer
– coverage of the trial

iv) Students prepare the kinds of police reports that would be written describing the events (perhaps samples could be obtained from the police department):
– occurrence sheet
– follow-up investigation sheet
– continuing investigation sheet

7. *Word study*. It should be made clear early in the year that students are expected to learn the spelling and meanings of any unfamiliar words encountered in the literature studied. After a number of short stories have been studied, students may be tested on the word lists they have compiled. Testing may cover spelling and meanings, and may extend to the ability to use the words correctly in a new context. One strategy is to ask groups of students to each prepare a list of unfamiliar words and a list of possible meanings. Each group may then challenge another to match the words with their correct meanings.

An Integrated Approach to the Study of a Twentieth-Century Novel

(Advanced Grade 12 or Grade 13)

Introduction

This unit develops the general approach to the novel outlined on page 35 of the Senior English guideline with specific reference to Fitzgerald's *The Great Gatsby*. As in other units in which writing is based on literature, it is understood that the literature is read for interest and enjoyment before any critical study is undertaken.

General Aims

The general aims of this approach include the following:

1. to have students read *The Great Gatsby* as one example of an interesting American novel;

2. to enable students to gain a more comprehensive view of the period (including the literary scene and the artistic, social, political, and economic climate), and see the extent to which the novel is representative of the period;

3. a) to involve each student in writing at least one seminar paper;

b) to involve the students in composing cooperatively a short scene for dramatic production;

4. to have students examine the style and the levels of language in the novel;

5. to engage the students in vocabulary study related to the novel.

Specific Objectives

This unit has been designed to provide students with opportunities to:

1. study the major themes of *The Great Gatsby* – for example, the role of wealth, the effects of carelessness, the theme of love, and "the American Dream";

2. compare the characters (and values) of Gatsby, Nick, Tom and Daisy, Jordan and Myrtle;

3. examine the form and point of view of the novel, as revealed in the sequence of the narrative, the characteristic style of presenting scenes, and the use of counterpoint;

analyse the stylistic techniques and their function
show how they are used to reveal theme and char-
ter, and to study four specific excerpts from the
vel, focusing on the following stylistic features:

syntax – use of long and short sentences, dia-
gue;

diction – the author's skill in the use of sensory
rds, figures of speech, symbols, motifs, honorific
d pejorative words to convey tone;

rhetorical devices – use of hyperbole, allusion, al-
eration, onomatopoeia, juxtaposition.

enlarge their vocabularies through the study of
rds significant in the context of the novel (for ex-
ple, "chafed under the old euphemisms" in chap-
6);

observe the use of levels of language, including
omatic speech, to convey attitude and reveal
aracter; for example:

What d'you know about that, hey? You never can
l in these hick towns . . ."

d:

e was dressed to play golf, and I remember think-
; she looked like a good illustration, her chin raised
ittle jauntily, her hair the colour of an autumn leaf,
r face the same brown tint as the fingerless glove on
r knee.

location of Time

is unit for an advanced Grade 12 or Grade 13
ss may take from two to four weeks, depending
the depth and breadth set for the study and the
ture of the assignments selected (see list below).
longer time period opens up the possibility of giv-
the study a richer perspective by examining
er similar words representative of the twenties.

e following approach is planned for approxi-
tely four weeks, with forty-minute periods daily
seventy-minute periods every other day.

A List of Possible Writing Assignments

– A seminar paper of approximately 500 words on an approved topic

– A formal literary essay (including footnotes and bibliography) of 800 to 1000 words on an approved topic

– A book review of approximately 500 words on a similar type of novel

– Clear notes based on the questions found in the student study guide given in the guideline (refer to pp. 38-39) and any other assigned questions evolving from the discussions of theme, character, and style

– Character analyses of Gatsby from the points of view of (a) his father, Mr. Gatz; (b) Daisy, at a point when she is still infatuated with him; and (c) Tom

– A short dramatic unit for production based on one of the key scenes, such as the dinner-party or the meeting of Jay and Daisy at Nick's (students might work in groups of five or six to write the dialogue co-operatively, and to dramatize the scene for their class or another class)

– An interior monologue reflecting the feelings and thoughts of a major character at a revealing moment (e.g., Daisy's inner thoughts as Gatsby leads her through his West Egg mansion and especially when she views his pile of shirts)

– A newspaper account of Gatsby's death or Myrtle's death for *The New York Times* or a tabloid

or

– A short news item on Gatsby's or Myrtle's death written for radio

– A description of either Tom Buchanan's or Gatsby's mansion written for an expensive, fashionable magazine like *Country Life* or *Vogue*

or

– An advertisement announcing a tour of the mansion in support of the local autistic society (the student should note the difference in audience or readership in the two assignments)

– The Schedule and General Resolutions for Tom, Nick, Daisy, or Jordan (refer to Gatsby's Schedule and General Resolves, and note how his values differ from those you have outlined for the other characters)

– A different conclusion to the story

Method

Preparatory work

Two weeks prior to beginning the unit, the teacher establishes a reading schedule to ensure that the students complete the reading of the novel before class study begins.

If the students are expected to read an additional novel or a book on the history of the period in preparation for the writing of a book review, the teacher should make an extensive reading list available.

Day 1

a) The teacher introduces the study of dominant themes, beginning with the theme of the role of wealth.

b) The teacher assigns topics and points of focus for the second reading, using questions found in the student study guide (refer to pp. 38-39 of the guideline) or other assigned questions.

c) After dividing the class into groups of five or six students, the teacher assigns the seminar topics. The members of the group select a chairman and a recorder, and allocate areas of responsibility to each member (refer to the section on seminar organization that follows).

Day 2

a) A guest speaker, possibly a teacher from the History Department, may provide an overview of the 1920s highlighting the literary scene and the social, economic, moral, and political climate.

b) The students make pertinent notes during the lecture.

Day 3

a) Basing their ideas on their research and a second, closer reading of the text, the students and teacher continue the discussion of the themes of wealth and carelessness, and begin the discussion of the themes of love and "the American Dream".

b) The teacher gives further homework assignments based on the dominant themes.

c) The students pursue their seminar responsibilities at noon or after school in preparation for a group meeting for part of the period on day 5.

Day 4

a) The seminar groups meet for twenty minutes.

b) The teacher leads a further discussion on the characters in the novel.

c) The teacher assigns a major literary essay (800 to 1000 words) and sets deadlines allowing three to four weeks for completion of the work. (Refer to the list of suggested topics given on the opposite page.)

Weeks 2, 3, 4

The six seminars are delivered on the second and fourth day of weeks 2, 3, and 4. The material for each seminar should be neatly handwritten or typed on a ditto and submitted to the teacher at least two days ahead of the date of the seminar so that all thirty students may receive a copy one day before the oral presentation. (All students read the prepared material ahead of time and prepare for the seminar presentations by jotting down their comments and questions. Additional questions may arise during the presentation.)

Additional Suggestions

a) The students may be interested in pursuing the study of characterization in greater depth.

b) The structure and point of view could be analysed.

c) Using an overhead projector, the students could examine the style of the novel by comparing four pertinent passages.

d) The teacher may wish to assign further homework on characterization, style, form, and point of view.

e) The class could undertake an extensive study of the following poems based on a theme similar to that of *The Great Gatsby:*

T.S. Eliot	"The Love Song of J. Alfred Prufrock"
	"The Hollow Men"
	The Waste Land (for a Grade 13 class only)
John Keats	"La Belle Dame Sans Merci" (effective for comparison with Daisy)

f) The teacher may wish to plan writing assignments other than the seminar paper, the literary essay, the book review, and study notes on the text. For instance, the teacher may design assignments that extend the study into other media:

– After viewing a film or play based on the novel, or another film like *The Last Tycoon* which has a theme similar to that of *The Great Gatsby*, the students write a critique for a specific audience.

– The students dramatize key scenes in *The Great Gatsby* and stage them for the class or for other classes.

'he Seminar

. Suggested procedure

) The length of the seminar essay is set at approxi-
ıately 500 words.

) The teacher distributes a list of seminar topics.

) The deadline for submission of the seminar paper
two days prior to the seminar itself) is posted on the
ulletin board.

) The class is divided into groups of five or six stu-
ents. Each group appoints a chairman and a re-
order. The chairman and group co-operatively
hoose a seminar topic and proceed to allocate spec-
ic research and writing tasks to each member.

) Two full periods are allotted to preparatory work.
1uch of the work for the seminar should be done
utside the English period.

eminar essays should be neatly written or typed on
duplicating master.

) A copy of each seminar paper is submitted to the
:acher one day before the oral presentation. Each
ludent is expected to read each group paper ahead
f time in preparation for an active discussion of it.

lote: In the seminar presentation, the student
peaks to the topic rather than simply reads the pa-
er, and answers questions raised by fellow stu-
ents.

. Suggested topics

The role of Nick Carraway as narrator

The Great Gatsby as a study of the decline of
ımerica from "the fresh green breast of the new
'orld" to a world corrupted by wealth and privilege

Realism and its function in the portrayal of Gats-
y, Tom, Daisy, or Myrtle (the student may also
ɔnsider to what extent the characters are symbolic)

Techniques of distinguishing between appearance
ıd reality in *The Great Gatsby*, and the purposes
:rved by this disparity

Connections between the party in the apartment
ı 158th Street and other incidents in the novel

Jay Gatsby as an ironic hero: arguments for and
gainst the justice of his fate

A comparison of the waste land of *The Great*
atsby and that described in T. S. Eliot's poem *The*
'aste Land

A comparison of *Babbitt* and *The Great Gatsby* as
.tires on American society and its values (students
ın focus on the heroes of the two novels in their
eatment of this topic)

– A comparative study of Tom and Gatsby

– A comparative analysis of the two women in Tom Buchanan's life

– A panel discussion of the novel as criticism of American society and its values

– "It is a record of the strenuous passage from deluded youth to maturity." This is an estimate of the novel's mood by critic William Troy. Present the arguments for considering this quotation a just estimate of the book.

– Gertrude Stein borrowed the phrase "the lost generation" from a garage-keeper she knew and applied it to the young people of the 1920s. Analyse to what extent this phrase applies to the characters of the novel.

– "All art appeals primarily to the senses."

"My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel – it is before all, to make you see. That – and no more, and it is everything."

Both of these quotations are from Conrad's *The Nigger of the Narcissus*, a book Fitzgerald read. Assess to what extent and by what writing techniques Fitzgerald succeeds in doing what Conrad advises.

A List of Literary Essay Topics

– "Gatsby's tragedy is the tragedy that comes to men who try to capture the past." Discuss the validity of this assessment.

– "Gatsby is the legendary wandering knight hunting for the grail." Examine the validity of this statement, supporting your assessment with references to specific details in the text.

– "Fitzgerald in his writing can make you see and feel; he has a firm grasp of the minutiae of reality." Present the textual details that demonstrate this aspect of Fitzgerald's writing.

– "Gatsby is the apotheosis of his rootless society." Evaluate the truth of this statement through direct references to the text.

– "Although Gatsby appears to be the central figure in the novel, upon closer inspection the reader realizes that Nick shares the stage equally with Gatsby; in fact, he continues where Gatsby leaves off." Trace the techniques by which Fitzgerald communicates this point of view.

– "One of the themes of the novel is 'seeing and misseeing'." Discuss. (Give examples of "mis-seeing" in the novel – i.e., instances where characters allow themselves to be misled by appearances – and consider the significance of Dr. T. J. Ekleburg and the owl-eyed man. Which characters are "blinded" by Gatsby's dream and how?)

– "By juxtaposing descriptive details, Fitzgerald suggests that the promise and mystery of life are transient." Show how Fitzgerald creates this effect and analyse its function in the total thematic pattern of the novel.

– Analyse Fitzgerald's use of recurring motifs and symbols.

– Trace the extent to which time plays a role in the development of the novel.

– *The Great Gatsby* is an indictment of the very rich. Show the truth of this statement through direct references to the text.

– Discuss the stylistic features of *The Great Gatsby*. How are they used to bring the themes of the novel into focus? In your discussion of stylistic features, consider such areas as the following: diction, sentence structure, counterpoint, hyperbole, analogy, dialogue.

Bibliography for Additional Reading

1. *Additional works by the same author*

Fitzgerald, F. Scott	*Tender Is the Night*
	The Last Tycoon
	Babylon Revisited and Other Stories
	Six Tales of the Jazz Age and Other Stories

2. *Fiction of the era*

Dreiser, Theodore	*An American Tragedy*
Hemingway, Ernest	*The Sun Also Rises*
Lardner, Ring	*You Know Me, Al*
Lewis, Sinclair	*Arrowsmith*
	Babbitt
	Main Street

3. *Biography and criticism*

Kazin, Alfred, ed. *F. Scott Fitzgerald: The Man and His Work*. Cleveland: World Publishing, 1951.

Lockridge, E. *Twentieth-Century Interpretations of the Great Gatsby*. Englewood Cliffs, N. J.: Prentice-Hall, 1968.

Mizener, Arthur, ed. *F. Scott Fitzgerald: A Collection of Critical Essays*. Englewood Cliffs, N. J.: Prentice-Hall, 1963.

Mizener, Arthur. *The Far Side of Paradise: A Biography of F. Scott Fitzgerald*. Boston: Houghton Mifflin Co., 1949.

Sample Writing Assignments Based on a Mystery Novel

(General level)

Rationale

Stimulating assignments, designed to foster important writing skills, may be developed from mystery or detective fiction.

In the following unit, references are confined to a single novel, John Ball's *In the Heat of the Night*, in order to keep the outlined methods and assignments specific and brief. Similar assignments may be developed from most other mystery or detective fiction.

Objectives

This unit provides students with opportunities to:

1. develop skill in certain kinds of written expression, especially in report-writing;

2. broaden their comprehension of the novel through the purposeful use of selected details in the writing assignments;

3. increase their understanding of the means used by writers to develop convincing fictional characters in detective stories.

lethods and Assignments

.ll the sample assignments that follow are based on *i the Heat of the Night*.

ssignment 1

roduce the front page of The Daily News *as it might ɔpear on the afternoon following the discovery of laestro Mantoli's body. Include such items as: the atements issued by the police, along with an outline f developments in the case; interviews with people ffected by the crime; an obituary for the murder vic-n; an assessment of the effect of the murder on the anned music festival; a weather report; other local ews alluded to in the novel.*

ı order to complete the assignment successfully, udents will have to reread the opening chapters of ıe novel. *It is understood that the novel is always ad first for enjoyment.*

day or two before students begin work on the as-gnment, the teacher may wish to discuss model ews articles with the students. When work on the .signment commences, students will benefit from orking in pairs or small groups for purposes of .anning the various writing tasks and dividing them nong the members of the group.

.ssignment 2

nagine you are Sam Woods, a white policeman, and at you have worked for a few days with Virgil bbs, a black detective, on the murder case. Write a tter to a relative or friend in which you outline de-lopments in the case in such a way that some ange in your racial attitude is reflected.

'rite a dialogue between Sam and a racially preju-ced friend which reveals some change in Sam's atti-ıde and his friend's response.

preparation for this assignment, students trace me significant development in a major character .g., Sam Woods) through several chapters, noting idence of changes in behaviour and attitude.

.ssignment 3

le the report that one of the policemen (Sam oods, Chief Gillespie, or Virgil Tibbs) would have ed after the investigation was completed. Pay care-l attention to the accuracy of details, the selection of ecise words, and the form of the report.

l order to complete this assignment successfully, ıdents will have to complete the critical reading of ıe novel.

The teacher may be able to arrange for a policeman to visit the classroom to discuss report-writing, the necessity for accuracy, and the writing skills police officers need to do their job effectively.

If the forms used by a local police department can be obtained, the students may prefer to use duplicated copies of these forms or some modified version designed by them.

Allocation of time

The first assignment, including the reading, may take a week or more. A second week would give the students time to complete most of the reading required for the second assignment. The third assignment, including instruction in report-writing, may be completed by the end of the third week.

The time allocated to the assignments may vary according to the special purposes of the teacher and the particular needs of the students. For example, the following factors may affect the time requirements:

a) the emphasis placed by the teacher on increasing the students' awareness of effective small-group participation skills (the guideline for Senior English provides suggestions for projecting specific expectations about student behavior in small-group work on pp. 34-35); (b) the evaluation approach used by the teacher to enhance the students' writing skills (the guideline describes methods of self-evaluation and peer evaluation on pp. 87-92); (c) the interest shown by the students; (d) the success of the early writing assignments in achieving the specific objectives of this unit.

Additional Suggestions

A number of mysteries and detective stories, including *In the Heat of the Night*, have been made into motion pictures. The teacher may wish to arrange for the students to view a movie version of the novel they have read. Writing assignments may touch upon comparisons of the specific techniques used by the novelist and the film director in achieving the particular emphasis and special effects that characterize the two forms of presentation.

Women and Men as Stereotypes in Language and Literature

Rationale
The twentieth century has produced changes in the economic, political, and social structure which in turn have brought about changes in the roles of men and women and, by extension, in the *images* of men and women and in society's attitudes towards these images. The expression "the liberated woman", for example, has been both a battle cry and a term of reproach. The topic of roles and images – in the past, the present, and the future – is of great interest to young women and men who find themselves in a difficult period of transition and whose lives are and will be greatly affected by the changes taking place.

The two units that follow may be used at different grade levels as part of an integrated English program. It is not expected that a whole year's work would be based on the topic of roles, although there is enough material available for additional units of study.

This unit could be used in any of the Senior grades, with the teacher varying the difficulty of the samples or the depth of discussion according to the needs of the students.

General Aims
This unit has been designed to give students an opportunity to:

– study the nature of language;

– develop skills of analysis and interpretation;

– practise the expression of ideas orally and in writing;

– reflect upon the relationship of literature to life.

Specific Objectives
The approach described in this unit has been developed to provide students with specific opportunities to:

– enlarge their vocabularies through the study of significant words used in discussion of the topic (e.g., *stereotype, socialization, prejudice, bias*);

– examine aspects of diction that are of particular relevance in the context of the discussion (e.g., connotation and denotation of particular words);

– refine some of the skills needed to make effective use of the dictionary, including skill in defining and classifying words;

– practise a variety of composition skills by writing a personal essay, developing formal arguments, and turning brief notes into a connected paragraph or essay;

– study the use of humour and irony in selected essays and short stories dealing with the topic;

– further develop skill in writing description by examining the choice of words in descriptive passages and the effects created.

Allocation of Time
At least two weeks should be allocated to this unit and more if follow-up activities are planned.

Method

Step 1: Initial examination of the concept

a) The concept *stereotype* may be introduced by using examples of preconceived ideas or images. The students are asked to describe the mental images conjured up by such expressions as "a grandmotherly type", "a football hero", "a mutt", "a brain", "a sweet young thing". Using ads from magazines or newspapers which the teacher or students have brought to class, students may look for stereotyped images of men and women. They may also look for ads that use a "reversal" of the expected and discuss why ad-makers choose stereotyped images. Cartoons and the role of stereotypes in the creation of humour may also be discussed.

b) The students may compare stereotyping with other kinds of classification and list examples, such as the classification of aspects of language (parts of speech, genres of writing) or the classification of objects scientifically. They may discuss the reasons why objections are raised to the stereotyping of people when classification is useful in making the universe intelligible and manageable. They may share ideas as to why people object to stereotyping, even when the stereotype is flattering. Looking again at the ads, students may offer reasons why some people may object to the stereotypes of men or women used in ads. They may discuss such questions as: Is stereotyping a form of prejudice? If so, in what sense?

c) The discussion may conclude with an examination of the basic statements behind stereotypes. For example, most stereotypes that are considered "sexist" suggest that one sex is superior to the other. Likewise, racial stereotypes that are considered "racist" imply the superiority or inferiority of a particular race. Since the terms "sexism" and "sexist" are quite recent, students may be interested in consulting dictionaries published at different times to see what each has to say concerning these words. They may then draw some conclusions concerning the entry of new words into the language.

Step 2: Writing and analysis of personal essays

a) Students write a two-page essay in which they describe a situation involving stereotyping and explain how they feel about it. Situations based on their own experiences (rather than the world of TV, for example) will produce more precise and interesting writing.

b) The class is divided into groups. Each group is given a number of essays to read and analyse. The students note the types of situations described and discuss the feelings aroused by the experiences. Each group also selects one essay to read to the class and prepares a short introduction outlining the particular qualities that the students admire in the essay. After the essays have been read and commented on, class discussion may focus on the following: What were the main emotions described in the essays (anger, amusement, jealousy, pride)? Does any one of them emerge as dominant? What conclusions can be drawn from these reactions?

Step 3: Analysis of stereotypes in literature

a) Without introductory discussion, the teacher gives the students a short prose essay or short story dealing with the topic of stereotyping. The suggestions that follow are based on Phyllis McGinley's essay "Some of My Best Friends . . ." (*Man and His World*, ed. Malcolm Ross and John Stevens, Dent, 1966), but other selections would be suitable. Students are asked to read the essay silently and to write down their reactions to it as soon as they have finished reading. The reaction may take the form of a letter addressed to the author. The purpose of this writing exercise is to record immediate impressions and to provide an assignment that students can do at their own pace.

b) After a few of the students have reported on their reactions to the essay, the class is divided into groups. Each group focuses on one of the following tasks:

i) List a number of stereotypes used by the author and explain what the author has done with each stereotype. (The pattern of applying a male stereotype to a female, and vice versa, should be discovered.)

ii) Examine the words chosen (especially modifiers) to describe men and women. What is the effect of applying words traditionally associated with one sex to the other?

iii) Examine some of the arguments carefully. What is the flaw in the argument that "proves" that women are better drivers then men?

iv) Suggest a number of theories that could explain the title chosen for the essay and defend the one that appears most reasonable.

After the groups report, the essay as a whole is examined. What is the author's attitude to the stereotyping of men and women? Is McGinley simply trying to be funny? Is she a critic of our society, disguising the criticism with a veneer of humour? The groups discuss the questions and try to reach a consensus regarding the author's purpose.

c) When the groups report on their consensus or lack of it, the teacher and class may discuss reasons why interpretations of literature can vary and may formulate criteria for developing a reasonable interpretation. Students may then present their own interpretation of McGinley's purpose in a well-developed paragraph, containing a topic sentence, an explanation, and examples to support the topic sentence. The paragraphs are handed in so that the teacher may determine whether the students need more help in organizing and writing this type of paragraph, but the assignments are not necessarily graded at this time. A few paragraphs may be duplicated for discussion with the class.

Step 4: Investigation of root causes

a) Working in groups or individually, students select pictures from current magazines that reflect flattering and attractive stereotypes of men, women, girls, and boys. Other students could look for pictures reflecting less attractive forms of stereotyping (e.g., the "losers" in society). The students write a paragraph of description, aiming by their choice of words to convey the image projected. The reading of some of these paragraphs may demonstrate the emotional connotations of many words connected with stereotypes. (McGinley's choice of diction may be looked at again.)

b) The film *The Fable of He and She* (Learning Corporation of America, 1975) may be used to illustrate the way in which stereotyped images of men and women are formed and passed on in society. After viewing this film, students may discuss the forces that lead to gradual changes in stereotypes in a society.

Step 5: Consolidation

a) Over the course of these lessons, various aspects of stereotyping have been brought out. The teacher and class may now recall and organize these perceptions in the form of a chart. The chart that follows represents one possibility; various classes may come up with different conclusions in keeping with the discussions that have taken place.

Effects of Stereotyping People

Positive	*Neutral*	*Negative*
–builds self-image through examination of self over the years	– simply identifies a person as a member of a group	– denigrates individuals or groups
– sells goods	– other	– limits one's reactions to individuals as individuals through prejudgement (prejudice)
– provides a basis for humour (opportunities to laugh at oneself or society)		– traps a person in a role
– contributes to stability in society by providing models of behaviour that people can emulate		– limits job opportunities
– expresses some valid generalizations		– increases tension in society
– other		– other

Students may copy the chart into the Language Study section of their notebooks, leaving plenty of space between points. They may subsequently add one specific example of each point, gleaned through discussion or personal observation.

b) If further practice in expository writing is desired, students may develop paragraphs on the topic of stereotyping. There are several organizational structures that could be used:

i) the consideration of the positive, neutral, and negative effects of stereotyping;

ii) a comparison and contrast approach centring on a value judgement based on a moral principle;

iii) a humorous approach (e.g., the humorous treatment of an extreme position on the issue of stereotyping).

The teacher may circulate while the paragraphs are being written, offering help where it is needed. Some of the paragraphs may be read aloud to the class and some may be read by writing partners who can offer advice.

c) If the teacher so desires, students may revise one of the assignments undertaken in this unit (the personal essay written in step 2 or one of the paragraphs written in steps 3 and 4) and hand it in for grading.

Step 6: Follow-up activities

A number of extensions of this unit are described briefly in the following section. Different activities are suggested, and may be used alone or in various combinations.

a) *Analysis of short stories* (2 or more periods). Short stories (other than those used in step 3) may be used to explore further the implications of stereotyping. In Dorothy's "Arrangement in Black and White", the dialogue reveals the unconscious racism of one of the characters. "Mr. Know-All", by Somerset Maugham, points up the diminished perception of a character who judges others by stereotypes. In both these stories, the connection between prejudice and stereotyped thinking is apparent. Students may read these selections and discuss them in class. With mature readers, the concepts of archetype, caricature, and "flat" and "round" characters may gain new depth.

b) *Writing and evaluation* (3 periods). A piece of writing that juxtaposes the two sides of a situation – one that presents a confrontation between a younger and an older person, between two persons of different races or nationalities, or between a man and a woman – often succeeds in bringing out the tragic misunderstandings that can result from the stereotyped thinking of people.

Students may try *a two-stage composition*. In stage 1, the incident is recounted through the eyes of one character. In stage 2, another student is given the composition and asked to imagine what "really" must have happened and to retell the event through the eyes of the other character. The two student writers may work as partners, but should not discuss their intentions until both stages of the composition have been completed.

The third lesson may be used for reading some of the compositions to the class and discussing them. It must be remembered, however, that not every student likes to have his or her work read aloud. (The sensitive teacher who first checks with those students whose paper has been selected for reading will find that such thoughtfulness is appreciated.) The work of these students may be read by the writing partners. The teacher should ensure that all critical remarks are constructive and that comments are aimed at helping the students improve their writing. This follow-up activity should be regarded more as experience and experimentation than as work for grading. If the writing is to be graded, it should undergo further revision.

) *Study of bias in writing* (1 or 2 lessons). The teacher selects a news story and outlines the "facts" of the incident. Each student writes an expanded version based on the facts given, but told from the viewpoint of one participant in the incident. Several accounts are read, and perceptions offered by the students as to any "bias" or stereotyped thinking involved. Finally, the actual news story is examined. The class discusses the degree of objectivity or subjectivity in it compared to the class versions. Choice of *detail* and *diction* should be noted to see whether bias can be traced to the selection of details or to the specific connotations of certain words used.

) *Research* (4 or 5 periods, spaced to allow independent research). Students examine forms of stereotyping common in North American society. Many aspects of the topic have already been discussed earlier in the unit. What students are looking for in this research is documentation of their general impressions. They may choose to:

make notes on and analyse three current TV shows;

relate subjects and options chosen by male and female students to the requirements specified for high-paying jobs in newspaper advertisements.

f students choose their own areas of research, they may learn more about asking questions, digging up the "facts", and tapping a variety of sources. Most students, however, need some help with research. The stages of formulating a hypothesis, identifying possible sources, organizing the evidence, and writing a convincing report require explanation and supervision.

eer evaluation, prior to teacher evaluation of the nal report, can provide students with valuable suggestions for improving their final product.

Changing Roles in a Changing World

Rationale

This unit uses expository material from different media (e.g., magazine articles, newspapers, essays, chapters of books, film or TV documentaries, advertisements) as a basis for exploring and expressing the student's ideas concerning his or her future in a society where men and women may have new and less rigidly defined roles.

The material developed is suitable for Grade 12 general classes, but the unit may be adapted for an advanced-level class by substituting appropriate print materials.

Specific Objectives

This unit has been developed to provide students with opportunities to:

– differentiate between opinion and fact in prose selections or films;

– become aware of the effects achieved by the careful selection of words and pictures in contemporary media, especially in advertising;

– increase the ability to express ideas objectively yet persuasively, without resorting to catchy phrases and other devices commonly used "to persuade";

– practise listening to the views of others in discussions of important issues.

Allocation of Time
Approximately fifteen to eighteen 40-minute periods should be allocated to this unit.

Method

Step 1: Writing and analysing personal essays on the topic

a) After holding a discussion, students write an essay on the topic "What I expect life will be like in Canada in ten years' time – and why".

Writing assignments that encourage students to express personal opinions may be identified by code numbers rather than names. This procedure helps to keep the ensuing discussions on an objective plane.

b) Working in small groups, students read and analyse the essays, and then prepare an oral report giving the composite view of the future suggested by the essays. Each report should begin with a topic sentence expressing the dominant impression. A sample analysis sheet is given on the opposite page.

The teacher notes which students give oral reports and provides all students with an opportunity to give one at least once in this unit.

c) After the reports are given, the teacher helps the class formulate theories about how ideas concerning the future are formed. This activity may include examination of:

– the characteristics of our present society and the trends projected

– the influence of visionary writers

– the hopes or fears expressed by different social groups or the actions of radical groups

– the "lessons of history"

d) Students discuss their ideas concerning the future and analyse the reasons why certain trends are likely to be significant in shaping the future.

Analysis Sheet for Student Essay

Author's code

Topic: "What I expect life will be like in Canada in ten years' time – and why"

1. (a) Indicate the author's assessment of the following aspects of life in our society ten years from now.

	Worse than now	About the same	Better than now	No evidence on which to base conclusion
Job opportunities	☐	☐	☐	☐
Cost of living as related to income	☐	☐	☐	☐
Amount of leisure time	☐	☐	☐	☐
Chances to travel	☐	☐	☐	☐
Availability of power, energy	☐	☐	☐	☐
Opportunities for women in business	☐	☐	☐	☐
World population problem	☐	☐	☐	☐
Marital breakdown rate	☐	☐	☐	☐
Nuclear arms threat	☐	☐	☐	☐
Amount of poverty in Canada	☐	☐	☐	☐
Chances of upward mobility	☐	☐	☐	☐
Likelihood of finding cures for "killer" diseases	☐	☐	☐	☐
Any other area of concern	☐	☐	☐	☐

(b) Pick one item that is of particular concern to you and analyse the implications of the author's assessment in terms of cost either to the individual or to society as a whole.

_____

_____

_____

2. Is this author's view, on the whole, an optimistic or pessimistic one? Give reasons for your assessment.

_____

_____

_____

3. In what area does this author see the greatest possibilities for improvement?

☐ standard of living, lifestyle

☐ roles of men and women

☐ choices open to people

☐ other (please specify) _____

Step 2: Analysing an essay on the topic

a) The teacher chooses a current essay that deals with the roles of men and women in the future. One suggested for analysis and readily available to teachers is "The World of the Future" in the resource guide *Changing Roles in a Changing World*.[2] This essay states that young women today need to consider the ways in which the economic realities of the future will change their relationship to men in the job market. The essay also examines the changes in family structure resulting from these economic demands.

The English teacher should confer with the history teacher to investigate the possibility of developing an interdisciplinary project and to avoid duplication of activities. E. M. Forster's short story "The Machine Stops" may be used for follow-up work, especially with advanced-level classes. The roles of men and women in other parts of the world is another interesting topic.

b) In groups, students pick out key statements and identify them as:

– descriptions of our present society (facts? opinions? "informed" opinions?)

– projections (opinions? "informed" opinions?)

c) The whole class considers the validity of the projections. Are they possible? Probable? What factor could interfere?

d) Students pick a sentence or idea from the essay and write one or two paragraphs supporting or attacking the idea. Are the "facts" accurate? Is the projection likely? The paragraphs are read and commented on by fellow students.

e) Selected essays, chosen by student groups for their effective use of argument, are read to the class and discussed.

Step 3: Analysing a documentary film on the topic

a) *Will the roles of men and women change in the future*? The teacher and students consider why a look at the past might provide a basis for an informed opinion on this question. A suitable half-hour documentary film in colour dealing with the history of women's rights in Canada from 1890 to 1975 is *The Visible Woman* (Federation of Women Teachers' Associations of Ontario, 1975). The relation of roles and rights may need clarification.

b) In a preliminary discussion, students speculate on aspects of the issue and record significant questions; for example:

– What rights could women have been seeking in 1890?

– What obstacles stood in their way?

– Have these rights been achieved?

c) The teacher may suggest questions regarding form. If the documentary does not state its thesis, how might the thesis be deduced? Clues might be found in:

– the dominant impression left by the techniques of presentation used in the film;

– the use of theme music or repeated images;

– the juxtaposition of images and key statements.

d) Bias may be considered. What thesis do students think this film will have? Why? Will everyone in the class "see" the "same" film?

e) After the film has been viewed, group discussions may focus on aspects such as the following:

– answers to the pre-viewing questions regarding rights;

– other new facts learned;

– any points in the film not understood by the viewers after considering the reports of the groups.

f) The teacher and class prepare a list of points that they agree may form the thesis of the film. Each student writes a short paragraph expressing the thesis; some of these may be read and evaluated for clarity of expression.

2. Ministry of Education, Ontario, *Changing Roles in a Changing World: A Resource Guide Focusing on the Female Student* (Toronto: Ministry of Education, Ontario, 1976), pp. 8-12.

g) The class discusses supporting evidence in the film. Does all the evidence really support the thesis? Are there other ways of interpreting some of the evidence? Some conclusions regarding the power of film and its potential to influence and manipulate public opinion may emerge. These conclusions may touch upon the following aspects:

– *the impact of visuals* The visual images make a powerful impression and therefore it is easier to imagine the past and compare it to the present.

– *the inherent bias of film* The filmmaker "selected" the images through which the "facts" are presented. Would other "facts", other "evidence" lead to different views of the subject?

h) The class may return to the question considered earlier: What can the past tell us about the future roles of men and women? Students may record their views on this topic for possible development in a later essay.

i) As a possible follow-up activity, the teacher could have students examine some primary source data, such as the 1841 census statistics. (The co-operation of the History Department could be solicited.) The inquiry could centre on the following: Who were these women listed as working outside the home? What kinds of jobs did they have? A useful reference book for teachers is *The Neglected Majority: Essays in Canadian Women's History* (ed. Alison Prentice and Susan Mann Tomenicof, McClelland and Stewart, 1977).

Another follow-up activity could focus on research of the source data mentioned above or research on the roles of men and women in another country.

Step 4: Gathering, organizing, interpreting and presenting facts

The objectives of this step include helping students to:

– organize and relate information in order to "make sense" of it;

– put new information in a form in which it can be shared or exchanged;

– increase their knowledge of the past and present roles of men and women.

a) The teacher and students turn the classroom into a resource centre on the roles of men and women in society. Current newspaper articles, magazine features, records, posters, and books are collected. The resource centre staff can help by lending photocopies from the vertical files and preparing bibliographies. A ready-made collection is *The Women's Kit* (Ontario Institute for Studies in Education, 1974).

b) After students have spent one or two periods reading and examining the information, they form groups to plan oral reports on topics chosen from the resource materials. These topics may focus on such questions as:

– Do clothing styles reflect male and female roles?

– Are men and women equal before the law? (Both rights and roles should be considered.)

– Who are the working women? (Are they married or single? part-time or full-time workers?)

– Are the people in the ads "real" men and women, or are they fantasy figures? (Which types of ads feature women? which tend to feature men?)

– Do men and women receive equal pay for equal work in most job areas?

– What types of family structure exist in our society? in other societies? How do these relate to the society of which they are a part?

– Do popular songs reflect changes in the roles of men and women?

– The nuclear family is an important structure in our society. What are the characteristics of this structure? How does it compare with other family patterns? Why is the nuclear family a prevalent form of family structure? What conflict in personal values is implied in the differing family structures?

c) Each group examines the relevant resource materials and decides on an appropriate method of presentation, so that a thesis is clearly brought out and the evidence organized in a logical manner. Some alternate oral presentation methods include:

– a slide show with commentary or audiotape;

– a panel discussion explaining various aspects of a subject;

– a debate bringing out two sides of an issue;

– a visual display with commentary.

d) After the discussion of ideas or information following the presentations, students may write an evaluation of another group's presentation. The critiques may be read and responded to, using specific criteria. The following questions may be used as guidelines:

– Did the author seem to understand the presentation?

– Is the evaluation a reasoned or an emotional response?

– Is the advice offered in the critique constructive?

Step 5: Examining the impact of assumptions and diction

a) Using an essay or magazine article, the students examine specific statements on the nature of man and woman. Current periodicals, both popular and literary, are likely sources. The specific examples below are taken from an essay by Robert Graves entitled "Real Women" (*Edge of Awareness*, ed. N. E. Hoopes and R. Peck [Dell, 1966]). Graves's essay is useful because it attempts a definition of a "real woman" (paragraph 2). Later in the essay he also describes the biological nature of men and women and draws a number of conclusions from his data. Students can examine these statements and ask such questions as:

– Are the statements backed by evidence?

– Is the evidence sufficient?

– Are the statements merely declared to be true – that is, are they really *assumptions*?

Groups of students may take sections of the essay, list the assumptions, and exchange views on their validity.

b) Students may look for words or phrases in the essay that express approval or disapproval. Students may also look for ads that use images of men or women and investigate the diction used. (Do some of these words link the desirable qualities of the man or woman to the attributes of the product? Is this technique effective in selling products?) The power of words to express emotion or to influence and form attitudes could be explored in a humorous debate; for example, *Should we establish a Language Review Board to monitor the use of words, with penalties and other governmental sanctions for abuse of word power*? is a possible debate topic. (Refer to the unit "The Informal Debate: A Forum for Controversy in the Classroom", p. 164.)

c) Students may be interested in considering theories on how young girls and boys form their assumptions about the roles of men and women. The idea of socialization is presented in many current films. The film entitled *Learning to Read Between the Stereotypes* (Toronto Board of Education, Teaching Aids Department, 1974) presents the argument that the illustrations in children's readers may influence the formation of ideas about the nature of men and women and their roles, and even influence students' career plans. After viewing the film, students may discuss the evidence. How convincing is it? Are there other factors to be considered?

Students who want to explore the idea that words and pictures can influence behaviour may read some popular books on the topic and report their findings to the class. Some titles of interest are listed on page 79 of the guideline for Senior Division English, 1977.

Step 6: Drawing conclusions

In the course of this unit, students have been reading and thinking about the future roles of men and women. In this last step students are given an opportunity to explore their personal feelings and ideas and to experiment with different ways of conveying them in writing. The teacher may suggest a number of forms and invite other suggestions from the class. These may include:

– a humorous account of a day in the life of a young couple in the changed society of the future;

– a collection of cartoons dramatizing old and new roles of men and women, accompanied by written vignettes connecting the cartoons and culminating in a thesis;

– a personal essay (this may be an extended version of the essay written in step 1) taking account of the changes in attitude reflected in the literature studied in this unit;

– a script for a television program that avoids the use of stereotypes;

– an editorial addressed to female students who place a low priority on job training because they anticipate that the time between getting a job and getting married will be brief;

– an enjoyable children's story (with illustrations) that avoids sex-stereotyping;

– a review of a book related to any aspect of the topic covered in this unit.

A reasonable period of time should be allowed for the final submissions. One system may be to have each student submit a formal proposal for the approval of the teacher, specifying the rationale behind the project chosen and the approach to be taken, and naming a due date. An example of such a proposal form follows.

Project Proposal

Student's name _____

Description of project (explain the basic thesis and approach to be developed) _____

_____

_____

_____

Resources to be used _____

_____

_____

_____

Stages in developing the project _____

_____

_____

_____

Expected length of project _____ pages

Requested due date _____

Approved by teacher _____

After all the projects are handed in, students may be given a period or two to read and comment on one another's work.

Evaluation

The following weighting is suggested, based on a total mark of 40:

20 marks — *Writing* may be evaluated on the basis of two pieces selected from the several compositions written during the successive stages of the unit.

10 marks — *Speaking* may be judged on the basis of one or more planned presentations. Criteria should include content, fluency, and appropriateness of style for the mode.

10 marks — *Participation* (listening skills, research skills, the ability to work effectively in groups, constructiveness in class discussion, ability and willingness to complete assignments) may be assessed through observation by the teacher and, if feasible, through student self-evaluation (5 + 5).

Women in Four Canadian Novels: A Study of Human Relationships
(Grade 13)

Specific Objectives
This unit is designed to provide students with an opportunity to:

– undertake an extensive study of four Canadian novels;

– examine the style of the authors through an intensive study of selected excerpts;

– develop skills of analysis, interpretation, and comparison through discussion and the composition of a literary essay requiring application of the technique of comparison;

– practise the skills of oral expression by taking active part in small-group discussions.

Materials

1. *Novels*

This unit focuses on the following four novels:

Margaret Atwood	*The Edible Woman*
Margaret Laurence	*The Stone Angel*
Gabrielle Roy	*The Tin Flute*
Ethel Wilson	*Swamp Angel*

There are many contemorary Canadian novels that could be used in this unit; these four are suggested because they present a variety of Canadian settings and time periods and depict both English-speaking and French-speaking families. These novels also represent some of the best Canadian writing produced in this centruy.

Since all four novels are written by women, students may examine the ways in which women authors depict women in fiction. Some teachers may wish to substitute two novels written by men. *As for Me and My House* by Sinclair Ross and *The Mountain and the Valley* by Ernest Buckler are two novels in which both male and female characters play major parts in the story.

2. *Films*

The following National Film Board films are suggested for comparative study purposes:

Mrs. Case
This Is No Time for Romance
The Best Damn Fiddler from Calabogie to Kaladar
Where Mrs. Whalley Lives

Any of the four films listed may be compared with the novels in regard to the use of techniques and the portrayal of women.

After reading *The Stone Angel* and viewing *Where Mrs. Whalley Lives*, for instance, the students may compare the two elderly women. How important is the past in their lives? What feelings regarding their situation in old age do their authors evoke in us? How is this effect achieved?

Mrs. Case shows urban poverty in present-day Canada. The attitudes that emerge in the film may be compared with those of the family in pre-war Montreal in *The Tin Flute*.

The married women in *This Is No Time for Romance* may be set beside the protagonist in *The Edible Woman* who fears that marriage will swallow her up.

The Best Damn Fiddler from Calabogie to Kaladar portrays a rural family who manage, with little in the way of financial resources, to live with great zest. A comparison with *The Tin Flute* may be particularly effective. At the same time, the film's powerful depiction of the husband-and-wife relationship can be used to give perspective to the marriages portrayed in the other novels. (The wife is played by Kate Reid, the husband by Chris Wiggins.) If there is time for only one film, this may be the best choice.

Allocation of Time
Approximately six to seven weeks should be allocated to this unit. If a shorter period is preferred, the number of novels may be reduced.

Method
In addition to *class activities* in which all students participate, the students also meet with the teacher in *groups* to discuss each novel. The average class may be conveniently divided into three seminar groups. While one of the groups is in session, the other students work in the library or some other study area in preparation for their small-group seminar.

Phase 1: Independent reading and formulation of study questions

At the beginning of the unit, all the novels are assigned for reading and a schedule provided indicating the seminar dates. The schedule allows one week between seminars for the reading of the next novel.

As students begin reading their first novel at home, class time is devoted to establishing points of focus for the study of the novels. Through class or small-group discussion, the teacher and the students develop a list of questions about the novels. The questions can focus on either style or content, and may include the following:

- Do the women in these novels think of themselves as liberated? Oppressed? Neither? If oppressed, what do they see as the source of their condition (lack of education, unhappy relationships, unsatisfying job)? Do they attempt to change their situations?

- What viewpoints are used in these novels and for what effects and purpose?

- In what sense are these novels "Canadian" in their presentation of setting, attitudes, and historical events?

- Do the authors make use of symbolism? If so, for what purposes?

- What differences (if any) are there in the characterization of male and female figures?

- How is the generation gap depicted in these novels? Which generation has the author's sympathy? How can this be determined?

The students choose two topics on which they will make notes as they read the novels. These notes will be the basis of a literary essay at the end of the unit. (If new topics surface as students read the first few novels, they may be allowed to substitute a topic of their own choice for one chosen from the class list.) Some instruction in note-taking methods may be advisable.

Background research on authors is initiated at this time. In addition to the specific points highlighted in the list of study questions, students may wish to consider the difference between story and plot and between flat and round characters. One suitable reference is E. M. Forster's *Aspects of the Novel* (Edward Arnold, 1961).

Phase 2: Seminar discussions

Schedule

One week is allotted to the study of each novel. If five 40-minute periods are available, each of the three groups spends one period in discussion with the teacher; the remaining periods are devoted to various class activities focusing on the development of specific skills (e.g., skills of comparison) or the analysis of specific aspects of the novel (e.g., style). The following is an outline of a sample week:

Monday	Seminar Group A discusses *The Stone Angel.*
Tuesday	Seminar Group B discusses *The Stone Angel.*
Wednesday	Seminar Group C discusses *The Stone Angel.*
Thursday	The whole class views the film *Where Mrs. Whalley Lives* and makes brief notes comparing aspects of the film to aspects of the novel.
Friday	The groups discuss similarities and differences in the depiction of old age. After the groups have shared their findings, each student writes a paragraph using the technique of comparison.

Procedure

Students bring a completed "prep sheet" to the seminar (see sample on next page). The questions on this sheet are devised *by the teacher* and draw the students' attention to specific aspects of the novel under study. The answers are used as starting points for the discussion. The students should refer to their own individual notes as well as to specific notes they have been asked to prepare.

The teacher's role is to encourage students to discuss questions freely with one another. When interpretations differ, students can refer directly to the text and learn to use supporting detail effectively.

Preparation Sheet for Seminar on "The Edible Woman"

Student's name _____

1. Describe the attitudes of the following characters towards their jobs and, where possible, give a page reference in support of your answer.

a) Marian, p. ____

b) Peter, p. ____

c) Duncan, p. ____

d) Clara, p. ____

e) Ainsley, p. ____

2. In light of your answers above, what is more real or more important to these characters – their jobs or their personal relationships with the opposite sex? Relate each character's position on this issue to traits in the character.

3. Do you think Marian was justified in thinking that Peter regarded her as an "edible woman"? Give reasons for your answer.

Phase 3: Writing assignment

Students plan and write a literary essay. The assignment may be put in general terms, for example: "Write an essay of 800 to 1200 words comparing two or more novels with respect to style, theme, or portrayal of characters."

It is not necessary for students to use secondary sources but, if desired, the teacher or a resource staff member may introduce some critical works that relate to these novels. Students may like to use ideas or quotations that throw light on one of their own interpretations. A lesson on the proper and effective use of critical works may be appropriate.

Procedure

a) Students who have been focusing on the same or related questions form groups and discuss their findings and tentative conclusions. Each group shares with the class some of the ideas generated by members of the group.

b) Each student decides the topic of his or her essay and writes an introduction setting forth the thesis. The teacher may need to read these introductions and offer advice because the effective development of the essay depends to a significant extent on the clarity and soundness of this section.

c) The students write the body and conclusion of the essay, following the logical development implied in the thesis. Some students may find it helpful to outline the main points to be made in the body of the essay before they begin writing.

d) Once these first drafts are completed, they may be read by fellow students for evaluation and advice; some students may need to consult the teacher. The concept of *revision* (as distinct from recopying) may need to be emphasized and specific techniques suggested.

e) A final draft is written at home and submitted for grading by a specified date.

Follow-up

Some students may give an oral presentation based on the ideas developed in their essays to the class or interested groups. The skills involved in making notes from an essay and speaking from notes will prove valuable for post-secondary education and many professional tasks.

Evaluation

The following weighting is suggested, based on a total mark of 50:

20 marks	Preparation for and participation in small-group discussions
5 marks	Contribution to class work (research and discussion); quality of notes made independently on the two topics
25 marks	Literary essay

Female Archetypes in Literature and in Advertising

This unit, suitable for Grade 12 or 13 students, is an expansion of topics 10 and 11 on page 30 of the Senior English guideline.

Archetypes in Literature With Specific Reference to Female Archetypes in Quest Myths

Rationale

The exploration of archetypes affords students an opportunity to see that literature may be viewed in certain significant respects as an organic whole rather than as a series of disparate poems, plays, and stories. Certain recurrent patterns are discovered, one literary work is seen to be related to another, and the shape of literature as a totality begins to emerge.

One potential pitfall of this approach is that students may confuse archetypes with stereotypes and reduce their conception of all literature to a few formula plots, images, and characters. Instead, they should be led to see that, though several stories may include the same archetype, the variations on the archetype can be original and distinctive. Although there are significant similarities between heroines like Penelope and Cordelia, each character is distinctly and individually memorable.

Method

1. The teacher has the students explore the significance of the concept *archetype*, from its root meaning (original form or pattern) to its present application in literature (an image, symbol, character type, narrative pattern, or theme that keeps recurring in literature).

2. The names of women familiar to the class from quest myths are written on the blackboard. The students are asked to trace connections among these women with reference to their characters, the roles they play in the heroes' lives, and their fates.

Three basic archetypal figures will emerge: the siren-temptress, the maiden, and the mother-helper. Students may then develop a chart outlining the characteristic features of each group. The chart below is an example of such an outline.

Female Archetypes in Quest Myths

	Shared Characteristics	*Role in Hero's Life*	*Characteristic Fate*
The Siren-Temptress			
Circe Medea Guinevere Calypso	– beautiful, seductive, endowed with magical powers – often sinister	– impedes hero at some point in his quest	– repulsed by hero after struggle –sometimes succeeds in entrapping hero, in which case the tale ends in tragedy (e.g., Camelot)
The Maiden			
Andromeda Ariadne Nausicaa Eurydice	– beautiful, of royal blood, often in distress	– plays a passive role, although she is often the object of the hero's quest – has little control over her fate	– frequently abandoned by hero – sometimes married by hero and made queen
The Mother-Helper			
Danaë Athena The Lady of the Lake Aethra	– stable, strong, persevering, mature, and wise	– functions as a strong influence over the hero at the outset of the tale – prepares hero for quest and guides him during it	– ultimately pales in significance in hero's life

3. Student discussion centres on the following questions: In what forms do these archetypal figures appear in modern literature? How significant are they? How do they resemble their ancient counterparts? In what ways do they differ? Why?

Students may develop, over an extended period of time, a chart (on the bulletin board or in their notebooks) on which they record modern instances of these archetypes as they crop up in literature, television shows, advertising, and films. Other archetypal figures and patterns may be included; the characteristics, roles, and fates of the heroes and villains may be traced as well.

4. The teacher and students may wish to explore one or two of these archetypes as they occur in selected poems and prose. One such unit on the siren figure is outlined on page 31 of the guideline. Materials for units on the maiden and the mother-helper follow.

The teacher may wish to have students develop units of their own on:

– archetypal images (e.g., rose, serpent, waste land, garden-paradise)

– other archetypal characters (e.g., monsters, scapegoats, saviour kings or prophets)

– other archetypal stories (e.g., metamorphoses)

– archetypal themes (e.g., *Love is more powerful than evil*)

Stories, Poems, and Plays Involving Variations on the Archetype of the Maiden

Conrad Aiken	"Mr. Arculares"
Anton Chekhov	"The Kiss"
Nathaniel Hawthorne	"Young Goodman Brown" (also available as a film)
E. L. Mayo	"The Sleeping Beauty"
Thomas Merton	"Ariadne"
William Shakespeare	*The Tempest*
James Thurber	"The Princess and the Tin Box"
Sir Thomas Wyatt	"Whoso List to Hunt"
W. B. Yeats	"Her Triumph"
Fairy tales such as:	"Little Briar Rose"
	"Rapunzel"
	"Snow White"

Stories, Novels, Poems, and Plays Involving Variations on the Archetype of the Mother-Helper and Her Opposite, the Siren-Temptress

James Agee	"A Mother's Tale"
Robert Graves	"The White Goddess"
Hannah Greene	*I Never Promised You a Rose Garden*
Herman Hesse	*Narziss and Goldmund*
D. H. Lawrence	"The Rocking-Horse Winner"
John Steinbeck	*The Grapes of Wrath*
H. G. Wells	"The Door in the Wall"

Archetypes in Advertising

Since archetypes – especially female – are often used in advertising, this lesson can form a logical accompaniment to the study of female archetypes described above.

Method

1. Using an appropriate form of projection, the teacher shows students and *briefly* discusses with them two or three magazine advertisements and/or two or three television commercials that make use of myths and archetypes. The teacher can lead the students to identify the two basic ways in which myths are used in advertising.

a) Some advertisements make direct references to myths and invite conscious identification with mythical characters. Advertisements that display the Venus de Milo in jeans or encourage young men to become Atlases by taking body-building courses are examples of this type of advertisement.

b) Some advertisements are based on a subtle evocation of myth and a subconscious identification with archetypes. For example, many advertisements for cosmetics use thinly disguised variations of the Cinderella or ugly duckling story.

2. Students look for other advertisements that make use of myths and prepare a brief oral commentary on the style of presentation used. A committee of students could be made responsible for collecting and maintaining a supply of magazines containing ads suitable for analysis. They should have little difficulty finding advertisements featuring archetypes and mythical stories. Examples could include:

– advertisements (usually those that advertise cosmetics) that make use of the archetypal image of Venus or the legend of the fountain of youth;

– advertisements that use variations on the legend of El Dorado to glamorize a career choice;

– advertisements that use "garden-in-paradise" settings to romanticize products.

3. Working in small groups, or a large-group round-table format, students display and discuss their discoveries. The teacher may wish to have them consider the following questions:

– How does the use of the myth or archetype affect the appeal of the ad?

– Do myths and archetypes appear to be used a great deal in advertising? Why?

4. Follow-up assignments could include the following:

a) Design an advertisement for an invented product using a myth or archetype. (Your ad will be displayed on the bulletin board and students will be asked to assess its appeal.)

b) Examine advertisements in a magazine that features fashionable women's clothing, men's sports apparel or equipment, and beautiful homes. Write a short essay in which you analyse a number of the ads, pointing out and explaining the use of myths and archetypes and identifying archetypal patterns that appear to be dominant in the magazine you have selected.

– Make a scrapbook collection of advertisements reflecting some use of myth, and write brief comments for each.

– Compare the typical use of male characters from Greek mythology with the use of female characters from Greek mythology.

References

In addition to the books listed on page 31 of the guideline for Senior Division English, 1977, the following resources may prove helpful.

Cirlot, J. E. *A Dictionary of Symbols*. New York: Philosophical Library, 1962.

Davidson, H. R. Ellis. *Gods and Myths of Northern Europe*. Harmondsworth, Eng.: Penguin, 1964.

Fowke, Edith. *Folklore of Canada*. Toronto: McClelland and Stewart, 1976.

Frazer, James. *The Golden Bough*. 2 vols. London: Macmillan, 1957.

Grant, Michael. *Myths of the Greeks and Romans*. New York: Mentor, 1962.

Graves, Robert. *The Greek Myths*. 2 vols. Harmondsworth, Eng.: Penguin, 1966.

Grimm, Jacob, and Grimm, Wilhelm. *The Complete Grimm's Fairy Tales*. New York: Pantheon, 1972.

Harvey, Paul. *The Oxford Companion to Classical Literature*. London: Oxford University Press, 1951.

Head, James G., and MacLea, Linda. *Myth & Meaning*. Toronto: Methuen, 1976.

Jung, Carl G., ed. *Man and His Symbols*. New York: Dell, 1973.

Livesey, Robert. *Faces of Myth*. Toronto: Longman, 1975.

Raglan, Lord. *The Hero*. New York: Vintage, 1956.

Stanford, Barbara. *Myths and Modern Man*. New York: Washington Square Press, 1972.

Zimmerman, C. S. *A Dictionary of Classical Mythology*. New York: Bantam, 1975.

The Exploration of Poetic Forms Through Writing

Other ideas and approaches are described in the section "Suggested Activities for Vocational and Occupational English Classes".

Concrete Poetry
The study of concrete poetry allows the student to experience a highly innovative form of writing. Common types of concrete poems include the following:

– poems in which the shape of the words on the page reflects the thought;

– poems in which the words form a picture;

– poems in which interesting relationships between words are discovered, or in which words are "hidden".

Concrete poetry that reflects deep insight, emotion, and imagination is not visual gimmickry but a form of poetry in which the visual shape accents the pattern of the ideas or dramatizes them in some way.

Suggested procedure

1. The teacher presents the students with a variety of concrete poems. Possible sources include such texts as *Twentieth-Century Poetry and Poetics* (ed. Gary Geddes, Oxford, 1969), and *Dreams and Challenges: Writing Poetry* by Madeleine Ramsden (Macmillan, 1976). Poetry periodicals may also be helpful.

The teacher should also provide examples of concrete poems written by students.

2. After they have examined these selections, the students are asked to experiment with words and graphics. The teacher should provide a minimum of formal instruction so as not to inhibit student experimentation. The students should be told that the possibilities in this exercise are unlimited; the blank page is a place where anything can happen. Sentences need not proceed in linear fashion from left to right. Sentences, words, and even syllables may be "exploded" and reunited. In short, invention is the key word.

3. The concrete poems produced by the students may be displayed in the classroom.

Experimentation with concrete poetry can lead to the study of other kinds of experimental poetry such as Found Poetry, Sound Poetry, and chants, and possibly to an investigation of the use of these techniques in advertising.

Free Verse
The writing of free verse provides a natural opportunity for the teacher to integrate the study and enjoyment of poetry with personal writing. Working in small groups, the students may read a number of poems written in free verse in the twentieth century. They should be encouraged to respond to and discuss the poets' treatment of themes such as love and loneliness, youth and age, human endurance in the midst of adversity, self-sacrifice and egotism, or heroism and villainy.

Many students are attracted to the apparent freedom of free verse and will write reams of it. They are intrigued to discover that free verse does have a pattern but establishes its pattern through means essentially different from those employed in traditional verse. Students like the idea of letting their feelings and thoughts, and the mood and purpose of the poetic idea, emerge and assume a natural shape, dictating the patterns of rhythm, sound, and imagery. They feel that their sensitivity to experience and words is given a chance to find its own unique expression.

Free verse as a poetic form dates back to the Bible, but it is the modern poets who have explored its vast potential as an expressive form. In this sense, every poem written in free verse differs in its use of imagery, key words, rhythm, internal rhyme, imitative sound, and special techniques, and represents a unique pattern of meaning.

Working in small groups, students may explore many exciting ideas, share their responses to free verse written by recognized poets, and generate the inspiration needed to express their own ideas.

By asking students to identify their best poetic efforts, by giving them opportunities to read their poems to other students, or by having them select material for a school publication, the teacher can help students to develop and refine their judgement of their own work.

Students may rewrite several of their poems in a specific verse form or metre to discover the differences in effect.

A reverse of this approach may also be used. Students may choose poems written in a specific form, such as the Shakespearean sonnet, and "rewrite" the poem in free verse – that is, write a poem retaining the imagery, theme, and feeling of the sonnet or other type of poem selected.

Ballads and Folksongs

Students enjoy studying the lyrics of popular folksongs such as "Richard Cory" by Edwin Arlington Robinson or classical ballads like "Sir Patrick Spens".

Suggested procedure

1. The teacher provides each student with a copy of the lyrics of a suitable folksong.

2. Working in small groups, students read the lyrics to one another and discuss briefly their personal impressions of the lyrics.

3. The teacher plays a recording of the folksong. (If one of the students plays the guitar, the teacher or a student who is familiar with the song may sing the lyrics.)

4. The teacher leads a discussion of the poetic and musical effects that make the folksong enjoyable and dramatic.

5. Students are provided with copies of another suitable song. Using specific questions provided by the teacher, they discuss and compare the two songs. (What elements do the two songs have in common? What elements or effects make them different?)

6. Students write lyrics for a piece of music of their own choice, or for one of five pieces selected by the teacher.

Limericks

Limericks may be explored as part of a unit on "humour in verse" and may follow the study and writing of such terse, humorous items as epigrams and humorous epitaphs, which require students to be witty in a highly disciplined form. Limericks are fun to read and fun to write and at the same time demonstrate an ideal fusion of form and content. Also, the writing of limericks requires that the students exercise a strict control over word choice. Since limericks are often written in the Intermediate grades, the teacher should design lessons and topics that are challenging to the Senior student.

Suggested procedure

1. A limerick is written on the board before the students arrive. The teacher reads it aloud, and the entire class reads it aloud a second time.

2. The students discuss the means by which the limerick communicates its humour: rhythm, brevity, rhyme, diction, word order, irony, and/or any other devices used in the limerick under study. They also examine the fixed features of the limerick such as the metre and rhyme scheme.

3. The students rewrite the limerick in prose to see how important the form is to the humour.

4. The students suggest a few opening lines for limericks, write these on the board, and scan them for the metre.

5. (a) Working in groups of five or six, students discuss three or more limericks, focusing on the features that contribute to each limerick's effectiveness (unusual rhymes, farcical content, surprise endings).

b) The students then compile ideas for limericks from such sources as the following: news stories, literature studied (the indecisive Hamlet, the wily Anthony), films, personal experience ("characters" observed).

c) Each group composes two or three limericks.

d) The groups exchange limericks (a blank piece of paper should be attached to each limerick for the comments of the readers). The students read the other group's limericks and write down their comments and suggestions for improvement.

e) Following discussion of the comments and suggestions, the groups revise their limericks (a revision is done only if the group feels that it is needed).

f) All of the limericks (or a selection of the best) are read aloud. A vote may be taken on the best one(s).

6. Each student may be asked to write at least one limerick, and to illustrate it if he or she wishes to do so. Most writers of limericks are anonymous. Perhaps students could invent their own signs or symbols for signing limericks. These limericks may be placed in a class anthology, some may be sent to the yearbook or school newspaper, and some may be displayed in the classroom or halls.

Haiku
Although haiku is often used to inspire students to write poetry in the early grades, it remains a challenging form for Senior students, who bring new maturity and insight to its possibilities.

The haiku is an unrhymed poem consisting of three lines of five, seven, and five syllables respectively. It is built around a contrast and usually presents a single, highly evocative image drawn from nature. The image is normally set in the present; the mood evoked suggests a timelessness that invites reflection.

Since most students can write a reasonably effective haiku, this form lends itself to a class project such as the design of an anthology of haiku poems based on a theme.

The following are two examples of haiku poems written by students.

Joy
Joy is an eager
Skylark, soaring upwards in
Hopeful ecstasy.

Summer
Summer is yellow
Sun giving warmth to cold bones
Life coming up green.

Teachers may wish to have students view the videotape *Haiku* (OECA, BPN 003902) which explains the development of seventeen-syllable Japanese Haiku verse and gives examples of the work of prominent poets.

Sonnets (Optional Activity)
Some students may be interested in trying their hand at sonnets after they have spent some time studying sonnets and other verse forms. Copies of Petrarchan and Shakespearean sonnets, a rhyming dictionary, and a thesaurus should be made available to the class.

Suggested procedure

1. Using several model sonnets, the students discuss the poets' use of the sonnet form, the means whereby atmosphere is established and maintained, and the subject chosen.

2. The students suggest possible situations such as the end of a love affair or some other personal crisis. They discuss which form of sonnet would be appropriate for each subject.

3. The students suggest various opening lines for one of the chosen situations. Then, singly or in groups, they write the first four lines of the sonnet.

4. The students read and discuss one another's efforts. They identify and discuss the lines that they feel are successful in maintaining the atmosphere or mood. They may also analyse the effectiveness of the imagery, word choice, rhyme, and metre.

5. The students try to write a sonnet in either Petrarchan or Shakespearean form. They may work independently or in small groups and complete their sonnets at home. When students have completed their poems, time may be allowed for reading the sonnets to the class, or to a group, so that fellow students may offer suggestions for improving the metre or word choice. In addition, or as an alternative, students may tape their sonnets.

An Integrated Approach to a Group of Poems on a Common Theme

(Grade 13)

General Aims

The following unit, which explores a group of shorter poems and one longer poem on the theme of love, describes an approach that integrates the study of literature, language, and writing. It has been designed to provide students with an opportunity to:

1. enhance their appreciation of literature by helping them to "deepen their emotional sensitivity to the rhythms, patterns, moods, and visions" of poetry;[3]

2. extend their knowledge and deepen their understanding of poetry through independent reading;

3. refine their skills of analysis and interpretation;

4. increase their skill in expressing ideas orally and in writing;

5. "explore intellectual, moral, and social values" in their study of the poems selected.[4]

Specific Objectives

The approach described in this unit has been developed to give students an opportunity to:

1. compare a number of shorter poems and one longer poem based on the universal theme of love;

2. recognize the interdependence of form and content in each poem (to examine how the specific form of the poem, whether it be a ballad, a sonnet, or a dramatic monologue, shapes and expresses the main idea);

3. assess the effectiveness of such elements as diction, figurative language, image, symbol, connotation, repetition, and irony;

4. note specifically the function of allusion and juxtaposition in "The Love Song of J. Alfred Prufrock";

5. identify the use of irony and the various levels of meaning;

6. write appreciations;

7. prepare reports for oral delivery;

8. compose imaginative poems or prose poems.

3. Ministry of Education, Ontario, *English, Senior Division, 1977*, p. 9.
4. Ibid.

Suggested Core Materials

• *The shorter poems*

The poems listed below explore various manifestations and aspects of love and exemplify a range of approaches and treatments.

Love between the sexes

a) *Romantic love* (lyrical/idyllic treatment)

Earl Birney	"From the Hazel Bough"
Rupert Brooke	"The Hill"
Elizabeth Barrett Browning	"How Do I Love Thee?"
Lord Byron	"She Walks in Beauty"
Leonard Cohen	"As the Mist Leaves No Scar"
	"Song" ("I almost went to bed . . . ")
	"To Anne"
John Masefield	"Beauty"
William Shakespeare	"Sonnet CXVI"

b) *Romantic love* (humorous/satirical treatment)

Leonard Cohen	"Dead Song"
John Donne	"The Bait"
C. Day Lewis	"Come, Live With Me and Be My Love"
Louis Mackay	"The Ill-Tempered Lover"
Christopher Marlowe	"The Passionate Shepherd to His Love"
Sir Walter Raleigh	"The Nymph's Reply to the Shepherd"
Sir John Suckling	"Constancy"

c) *Demonic love*

Anonymous	"The Daemon Lover"
Robert Browning	"My Last Duchess"
John Keats	"La Belle Dame Sans Merci"

d) *Hedonistic love*

John Betjeman	"The Subaltern's Love Song"

e) *Adolescent love*

Raymond Souster	"Holding Hands in the Library"
	"Now That April's Here"

Love between parent and child

D. H. Lawrence	"Piano"
Irving Layton	"Keine Lazarovitch"
	"Song for Naomi"

Love in its spiritual dimensions

The Bible	"Though I speak with the tongues of men and of angels" (1 Cor. 13:1)
Emily Dickinson	"I Taste a Liquor Never Brewed"
	"Come Slowly, Eden"
John Donne	"Batter My Heart"
Robert Frost	"The Death of the Hired Man"

• *The longer poem*

T.S. Eliot	"The Love Song of J. Alfred Prufrock"

Allocation of Time
This unit is based on the following time scheme:

– total unit: approximately 3 weeks of 40-minute periods

– study of shorter poems: 4 to 5 periods

– study of longer poems: 4 to 5 periods

– writing activities: 4 to 5 periods

Suggested Procedure

A. The shorter poems

Step 1

The teacher first provides a general background for the unit by introducing the theme of love in relevant literary and historical contexts. Reference could be made to some of the literary works studied in school in which love is the central or a dominant theme. Students could discuss the role of love in shaping politics and history. Initial discussion could be enriched by a review of famous love stories involving or based upon historical and literary figures (e.g., Paris and Helen, Launcelot and Guinevere, Romeo and Juliet, King Edward VIII and Mrs. Simpson).

Step 2

In preparation for the small-group study of the poems, the teacher conducts a discussion centring on the questions that the students will need to ask in comparing the poems. The teacher may wish to record the students' suggestions in chart form on the blackboard and have a student transcribe these suggestions on a duplicating master for class reference and guidance.

Step 3

The students read the shorter poems at home, and choose at least eight that they would like to study in depth. (The teacher does not reveal the thematic organization of the unit at this point.)

Step 4

Working in groups of five or six, the students discuss their individual choices and select six poems to be studied intensively by the group. Some teachers may wish all of the groups to analyse and interpret the same six poems, while other teachers may wish each group to explore different poems. Using the guide given below, or one devised by the teacher, each group prepares appropriate responses to question 3 (or other questions devised by the teacher). If all the groups have examined the same six poems, the answers may be shared and discussed on a classwide basis. If each group has studied different poems, the teacher may prefer to deal with the groups individually. If the students have given all the poems a careful reading at home, they will profit from hearing analyses of poems examined by the other groups.

Teachers may wish to develop a guide similar to the one given below.

Analysis of the Shorter Poems Leading to the Preparation of a Brief Appreciation: A Guide for Small-Group Work

Note: In the following instructions, it is assumed that each poem is considered separately and that the group works on one poem at a time.

1. One of the students in the group should read the poem aloud, observing syntax and punctuation. (Each student should read one poem.) As the poem is being read, each student should listen for sound and rhythm patterns, noting their contribution to the effect created.

2. The group should consider the main features of the poem in detail, using the following questions and instructions as a guide. One student should record the group's impressions and answers in note form as the discussion progresses. (Again, each member of the group should handle one poem.)

a) *Introduction*
Who is the speaker? Is the poet speaking (personal lyric)? Is the poet speaking as an observer of the situation, telling a story (narrative), singing a song (ballad)? Is the poet speaking through or to someone else (dramatic monologue)? What is the occasion or the setting?

b) *Purpose*
What is the central purpose? What is the poet's central theme?

c) *Tone*
Is the poet's tone or attitude playful, satirical, sad? By what devices is the tone created? Does the poet intend what he or she says to be taken literally, or is the tone ironical?

d) *Content*
Briefly outline the organization and development of content, *or* briefly summarize the events of the poem.

e) *Diction*
Discuss the poet's choice of words, touching on both the denotations and the connotations of words.

f) *Poetic devices*
– Consider the use of imagery and symbolism. How do the images and symbols reinforce the central idea or emotion?
– What do repetition, irony, understatement, alliteration, verbal music, or allusion contribute to the poem?

3. Having analysed various parts and aspects of the poem in detail, the group should now discuss the poem as a whole. Reference may be made to the notes compiled during the first phase of the analysis whenever this is useful or necessary. This more general discussion should centre on the following questions:

a) What are the group's impressions of the poem and its meaning?

b) What is the poet saying about love?

c) What techniques has the poet used to convey his or her feelings about love?

Step 5

Working as a class, the students discuss the ideas expressed in the poems, their personal responses to the poems, and the levels of meaning. Each student then writes a brief appreciation of one or two of the poems, based on his or her analysis and understanding of the love theme. The writing should be started in class so that the teacher may assist the students in stating their theses clearly and precisely. The remainder of the appreciation, such as the brief paraphrase, the criticism section including the analysis of theme and techniques, and the conclusion, may be completed at home.

Step 6

Returning to their original groups of five or six, the students read each other's appreciations and make helpful suggestions. They may select one or two outstanding examples for presentation to the class.

Step 7

A second polished draft, in which each student has incorporated the suggestions that he or she has found helpful, may be submitted to the teacher for evaluation. If the students work on the second draft in class, the teacher can provide the guidance that students with writing difficulties require.

B. The longer poem

The length and complexity of the suggested poem, "The Love Song of J. Alfred Prufrock", creates the need for a more comprehensive analysis if students are to gain an appreciation not only of the style of the poem but also of the character of Prufrock. The following approach has been designed to help the student see how Eliot has employed a compressed, complex style to reflect a complex, confused, enigmatic individual searching for love in an attempt to give his life meaning. Once the students recognize the role of images in the poem, the teacher can discuss aspects of Eliot's theory of poetry, specifically his conviction that it is the highly charged image that communicates a specific impression to the reader.

Step 1

As part of an introduction to the study, the teacher may wish to discuss some of the reasons behind a longer poem, such as the opportunity it affords to explore complex themes that cannot be adequately developed in a short poem.

Step 2

After the students have had an opportunity to hear the poem read aloud (the recording of T. S. Eliot's own reading is readily available), they share initial impressions and consider the following questions: (a) Who are the "you and I" of the poem? (b) Where are they going? (c) Why are they going there? (d) What is Prufrock like? A discussion of the form of the poem and the title as a key to Prufrock's character may be attempted at this time. As the problem is a complex one, various possible interpretations should be explored.

Step 3

The students reread the poem silently and attempt to trace the progression of Prufrock's quest. In this process, they will make the discovery that the poem has no linear development, that it is built on and owes its impact to a series of powerful, interacting images. The teacher may need to guide the students to the realization that the pattern of images holds the key to the poem's development and provides the clues to the intricacy of Prufrock's character. It may be desirable to focus on Eliot's theory that image communicates and that broken syntax accentuates the image and thereby the total theme. (Today's students, experienced in "reading" the rapid-fire images of television, do not necessarily find this method of development confusing.)

As a class, the students identify and discuss the dominant images used to reveal the character of Prufrock and to create the atmosphere and tone of the poem. The teacher may record the images on the blackboard to facilitate subsequent discussion.

Step 4

The students form small groups, appoint a chairperson and a recorder, and proceed to explore Eliot's use of visual details – in descriptions of scenes, in metaphors, in similes, in allusions – noting the contribution of each image to the poem's coherence and levels of meaning. Each group is assigned three or four images for intensive study (each group studies different images) and is asked to prepare an oral report for presentation to the class. (Some of the work involved in the preparation of the report may be done at home.)

In preparation for a closer observation of the major images, the teacher may have the students explore the many allusions that Eliot employs. Some of the students may be interested in investigating the biblical allusions (Salome, St. John the Baptist, Lazarus); others may be more interested in the literary allusions (Marvell's "To His Coy Mistress", Prince Hamlet, Polonius). To expedite research on the works or figures referred to, the teacher or librarian may provide resources or reference books for use by one member from each group.

Step 5

In the process of exploring the major images and their power to communicate character, the group reports will touch upon other important aspects of Eliot's style (word choice, figures of speech, the use of changing verb tenses).

As the students give their group reports, gradually building up both an external and internal portrait of Prufrock, they may come to realize that the poem is a psychological drama and that the entire "action" has taken place in Prufrock's mind. This realization may in turn lead to an appreciation of the poem's structure, which reflects Prufrock's internal thought process, and of the appropriateness of the means – the interacting images – used to achieve it.

As a homework assignment, the students may be asked to write a brief character sketch of Prufrock. The students could evaluate one another's sketches during the next class, using one of the approaches described on page 88 of the guideline.

Step 6

In this final step, the students are asked to focus, not on individual images and their interrelationships, but on the total pattern of images; the students should now be looking at the poem as a unified whole, as the sum of its various images. In considering the overriding meaning of the poem, the students need to explore the appropriateness of the epigraph (is it the key to the poem?). To enhance further their appreciation of the poem's structure, they could contrast the tone of the opening lines with that of the closing lines and consider the following questions: What is the significance of this change of tone? How does it reinforce the basic message of the poem?

In the final overview, the teacher may also wish to discuss the wider ironic statement that Eliot is making about Prufrock, not only as a type but as a representative of an aimless, decadent society.

Suggestions for Writing Assignments

Expository writing

1. Compare Prufrock and Hamlet, with specific reference to Hamlet's soliloquy "O, what a rogue and peasant slave am I!"

2. Compare the duke in Browning's "My Last Duchess" with Prufrock in T. S. Eliot's "The Love Song of J. Alfred Prufrock".

3. Write a critique of "The Love Song of J. Alfred Prufrock" suitable for publication in a literary journal.

4. Compare "The Love Song of J. Alfred Prufrock" with a shorter poem you have studied.

Imaginative writing

1. Compose a poem on the theme of love using one of the following forms: sonnet, ballad, imagistic lyric, dramatic monologue.

2. Using a mosaic or stream-of-consciousness style, describe what action Prufrock is likely to take in an attempt to solve his problem.

Possible Follow-up Activities

1. Following the study of "The Love Song of J. Alfred Prufrock", the class or a group of students may wish to continue the study of the dramatic monologue by reading Browning's "Andrea del Sarto", Robert Frost's "The Death of the Hired Man", and/or Wordsworth's "Michael".

2. Students may be interested in researching old and modern love songs with a view to exploring the ways in which they reflect changes in social, economic, and political conditions. Students could write down their findings, identifying the various themes, viewpoints, and emphases that characterize different periods.
Students may wish to narrow the study to the love songs of the twentieth century, noting the following periods: World War One; World War Two; the "hard rock period"; the seventies.

3. Students may wish to conduct research on some of the famous lovers of mythology, the Bible, and/or history: Paris and Helen; Pyramus and Thisbe; Zeus and various goddesses; Ruth and Boaz; Eros and Psyche; Venus and Adonis; Apollo and Diana; Tristram and Isolde; Arthur, Guinevere, and Launcelot; Astrophel and Stella; Shakespeare and the Dark Lady; Robert Browning and Elizabeth Barrett; Héloïse and Abélard; Petrarch and Laura; Dante and Beatrice; Romeo and Juliet; King Edward VIII and Mrs. Simpson.

4. Students may view Arthur Lipsett's *21-87* or *Very Nice, Very Nice*, which depict the same kind of society as that suggested in "The Love Song of J. Alfred Prufrock". A discussion of the way in which visual images are juxtaposed in the films will bring out further interesting parallels with the poem.

Students may write a film critique of one of these films.

The Poetry Appreciation: Suggestions for Developing an Organized Approach

General Aims
This unit has been designed to help students develop an organized approach to the analysis of a poem and the writing of a literary appreciation. One of the chief concerns is to provide students with a method of assembling a solid base of information about a poem, from which they can produce an organized assessment.

One of the cardinal aims in studying any poem is to give the students the opportunity to read the poem and respond personally and spontaneously to its theme, language, poetic techniques, and aesthetic power. This experience should precede organized analysis.

Specific Objective
By the end of the unit, each student should have increased the ability to write an appreciation composed of the following elements:

a) Introduction: a general statement of the main idea expressed in the poem;

b) Statement of purpose: a brief introduction outlining the proposed treatment (this could touch upon the approach to be taken as well as the organizational plan of the essay);

c) Synopsis of the poem: a statement of the major ideas of the poem;

d) Critical commentary on poetic merits: an analysis of the way the stylistic techniques used by the poet enhance (or detract from) the impact of the poem (the student could begin with the poet's use of such devices as the metaphor and proceed to more subtle ways of conveying meaning);

e) Conclusion: a brief paragraph in which the student gives his or her own view of the poem's effectiveness.

Suggested Procedure
A good habit for students to get into is to be on the lookout for a "catch phrase" that might serve as the title or the governing pattern of the appreciation. In Karl Shapiro's "Auto Wreck", for instance, the phrase "our richest horror" serves this purpose.

Early in the unit, students should be informed about the exact purpose of the work they are undertaking; they should be aware that they are in the process of producing an organized reaction to a poem which will have an introduction, a statement of theme and major ideas, a criticism section, and a conclusion, all tied together by a sound understanding of the basic idea of the poem.

1. Initial reading and personal notes on poetic effects

It is important that students be given an opportunity to read the poem and respond to it personally before organized discussion begins.

Some students may find it helpful to jot down the images and phrases that they find particularly striking or significant and the associations and responses they evoke. These notes will prove useful when the student comes to write his or her commentary on the poetic techniques and effects used to convey the basic message of the poem.

2. Discussion and blackboard outline of the key descriptive phrases and main ideas

A student who understands the basic direction of the poem is able to comment on it with greater precision. The exercise of identifying the key descriptive phrases and the ideas that they convey helps the student to follow the development of the poet's message and provides a sound base of information against which personal interpretations may be tested. The teacher or a student writes the key phrases and main ideas of the poem on the blackboard as they emerge in the course of the discussion.

Varying personal responses may surface during the discussion of the poem's main ideas. These different reactions should be explored so that students may have an opportunity to defend their views and see that a range of interpretations is possible.

3. Student summary

Following the class discussion, each student writes a brief summary of the key descriptive phrases and the poem's main ideas, drawing on the blackboard outline and his or her personal notes on the poetic effects. This summary will serve as a guide to the poem's development.

Auto Wreck
Its quick soft silver bell beating, beating
And down the dark, one ruby flare
Pulsing out red light like an artery,
The ambulance at top speed floating down
Past beacons and illuminated clocks
Wings in a heavy curve, dips down,
And brakes speed, entering the crowd.

Sample Student Notes (based on blackboard outline)

An ambulance is approaching the scene of an accident

Significant images and phrases	*Ideas suggested*
Bell – "quick, soft, silver . . . beating"	sense of soothing "softness" belied by mood of urgency; feeling of anxiety, danger; a warning
Light – "one ruby flare", "red light" – flashes "like an artery", "pulsing"	sense of gruesome beauty, hypnotic fascination; vulnerability of human life, life ebbing away
Night – "beacons", "illuminated clocks", "down the dark"	pervading sense of danger, impending doom; passing of time, inevitability of death
Speed and motion – "wings in a heavy curve", "floating down", "dips down", "brakes speed"	feeling of floating, sinking, drowning, expiring; sense of urgency, danger; note of finality
Crowd – "entering the crowd"	undertone of helplessness, futility; isolation of victim, loneliness of death in a big city

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4. The first draft

By now, students should have a good working knowledge of the poem and should be ready to sum up their view of the central theme in the introduction to the essay. This activity may be carried out individually or in small groups.

The student should next give some indication of the line of thought he or she proposes to follow in developing the opening statement.

In the body of the essay, the student should make appropriate references to the key ideas and poetic devices used to convey them. The student may conclude the essay with a brief statement supporting his or her interpretation.

While the rough draft is being written in class, the teacher has the opportunity to circulate and offer helpful suggestions.

5. The final draft

The student rewrites his or her first draft, giving particular attention to grammar, punctuation, and relevant stylistic conventions. This final draft is then submitted for evaluation, which may take the following or similar forms.

Evaluation

Teacher evaluation of individual essays

The essays could be evaluated by the teacher according to the following marking scheme:

– Statement of main ideas	10
– Discussion of poetic techniques and merits	10
– Conclusion	10

Class evaluation

First, the students, working in small groups, discuss selected essays in terms of strengths, shortcomings, and suggestions for improvement. Then the teacher and students may use the overhead projector and photocopies of one or two essays to discuss passages that illustrate the process of analysis or the effective presentation of personal ideas in essay form.

Follow-up
The students are given a poem that they have not previously studied or read and are asked to write an appreciation on their own.

Note: The sample essay that follows has a number of strong points and identifiable shortcomings, and therefore lends itself to an exploration of both the merits and the possible ways of improving a presentation.

Sample Essay on the Poem "Auto Wreck"
Karl Shapiro's poem "Auto Wreck" is an examination of the irrationality of an accident and a demonstration of the fatal blindness of human nature.

By taking his reader to an auto wreck and forcing him to ask a number of questions, Shapiro compels him to conclude that humanity, at its worst, is irrational and suicidal. No one wants to die – but many do. This is our "richest horror".

The means through which Shapiro develops this theme will be described in this paper. The first subject will be the content of the poem. The second will relate imagery and language to the theme. The conclusion will be an overall summation of the poem's effect.

The pattern of events is simple and all too familiar. An ambulance races "down the dark" pulsing out red light "like an artery". At the scene of the accident the "mangled" are lifted and stowed in the "little hospital". The bell on the ambulance tolls a funeral and the ambulance pulls away, its doors closing as "an afterthought".

The crowd has been mangled too, emotionally if not physically. Its members are "deranged" against the backdrop of the large and composed cops who clean up the mess.

As the crowd recovers its wits, its first reactions are those of "intimate and gauche" convalescents who are barely capable of the "grim joke", "the banal resolution", and the "stubborn saw of common sense". But slowly a deeper reaction overcomes the throats "tight as tourniquets" and the feet "bound with splints". As awareness of the situation deepens, the spectators find themselves faced with life's "richest horror".

Other forms of death, says Shapiro, have explanations. In war it is done by hands, suicide "has cause", and stillbirth "logic". This death, he says, invites the "occult" mind, for only it is capable of explaining the illogical and the irrational. For this, death has no reason – only the "expedient and wicked stones" which splatter what we know of the "dénouements" of our lives.

Shapiro implicates man. We ask "why?" and we know that there is no answer, only the ever-present optimism that accidents happen to other people.

Shapiro supports the total effect of his poem with effective language and devices. The ambulance light pulses "like an artery". The bell beats like a heart. There is the suggestion of a descending angel as the ambulance "wings in a heavy curve" and "floats" down. The injured are "the mangled". The crowd has throats "tight as tourniquets", its feet are "bound with splints" as Shapiro uses imagery of convalescence to express reaction. The cars, in a metaphor, are "husks" of locusts attended by "the cops", large and composed, who "douche" ponds of blood into the gutters.

The whole process of the poem is to point out that there is within the character of man something which, despite the "stubborn saw" and the "banal resolution", will shatter his hopes. Reflection on this "richest horror" can only lead to the conclusion that what man wants to do and what he does are often tragically different – and the reason is beyond comprehension.

Rationale
The approach described in this unit derives from the idea that a play's potential impact – both as a work of art and a statement about life – is realized dramatically only in its performance. The emphasis, therefore, is on the play as dramatic experience rather than a piece of literature to be read and analysed. This emphasis is developed in the unit through activities that centre on acting, staging, and aspects of production, providing the students with an opportunity to experience the play in its fullest dimensions.

The unit has been designed for an advanced Grade 11 class, but could easily be adapted for other grades and levels.

Objectives
This unit has been designed to provide students with an opportunity to:

1. make the play "come alive" through classroom dramatizations, prepared readings, and activities related to the production of selected scenes;

2. gain a greater understanding of the dramatist's effects and intentions;

3. increase their proficiency in speaking, listening, reading, and writing through the study and performance of scenes from a modern play;

4. develop some understanding of how a stage play, film production, and television play differ from one another in terms of approaches to plot development, character development (including styles of acting), shifts in time and setting, and the creation of mood and atmosphere.

Allocation of Time
This unit requires approximately 4 weeks of 40-minute periods, but could be adapted for 70-minute periods in a semestered school.

Suggested Procedure

1. The first reading

The teacher may select one of the following approaches, depending on the main purpose or the particular emphasis that he or she wants to achieve in this instructional unit.

a) The teacher reads parts, making appropriate comments but ensuring that the meaning is not limited to one interpretation.

b) The students read parts, and the teacher participates when appropriate (one night's preparation by selected students should be considered).

c) The students listen to a tape or recording of the play.

2. Preparation of production notes

After this first reading, the students make production notes in class and at home. The teacher may wish to divide the students into groups, with each group responsible for preparing one of the following:

a) *character cards* outlining character traits, along with supportive evidence from the play

b) *set notes* giving directions for setting the scenes in the limited space of the classroom

c) *make-up charts* describing the make-up suitable for each character (the dialogue and stage directions of the play would both provide clues)

d) *blocking diagrams* for a major scene in the play, indicating stage positions from a director's viewpoint

3. Preparatory activities related to acting, staging, and production (3-4 periods)

a) The students, with assistance from the teacher, establish groups that are tailored, in terms of size and composition, to the requirements of individual scenes. Each group chooses a director (who may also be one of the actors), decides what costumes and props will be needed, and discusses possible ways of working on the scene or scenes for which the group is responsible.

b) The teacher may wish, at some point, to review the dramatic function of the proscenium stage, the stage positions, the sets, make-up, and costumes. Working together, the various groups discuss ideas for a set. They may consider an "abstract" set that underlines the theme of the play and that works for all the scenes or a simple realistic set that may be adapted for various scenes by adding certain props.

c) The students are now ready to begin work on their scenes. To help them get under way, the teacher may devise role-playing exercises based on the situations encountered in the play. These exercises will help the students to develop an approach to a situation and character, to identify with the characters and thus deepen their understanding of their motives, to develop natural responses and gestures, and to conceive of sequences of behaviour rather than isolated reactions.

d) The teacher may provide each student with a guide, listing pointers such as the following:
– It is not necessary that you memorize your lines, but you should be thoroughly familiar with them.
– Remember that your performance will be evaluated with the following criteria in mind: convincing character protrayal, enunciation, effective use of the stage, and timing.
– Plan the use of your preparation time carefully. You have three (or four) classroom periods to organize and rehearse your scenes.

Alternative Activities
Students who prefer to explore aspects of dramatization other than acting could undertake some of the following activities, working in pairs wherever appropriate.

1. The students, with assistance from the teacher, compare the characteristics of a play and a novel, identifying the different ways in which the playwright and novelist use coincidence, dramatic irony, setting, dialogue, characterization, conflict, and theme. Findings may be presented in any format the students feel is appropriate, such as a bulletin board poster, a short essay, or a research report.

2. The students choose two or three assignments from among the following:

a) Prepare a production notebook and present it to the class. It should include:
– a detailed set design
– costume designs
– a poster design reflecting the theme of the play
– a make-up chart for each character

b) Prepare a lighting cue sheet; then explain why you have chosen the particular effects indicated.

c) Study two characters from the play. Assume the personality traits of the characters and write a five-minute speech in defence of your actions in the play. The two characters might take opposing points of view. (If this approach is chosen, the presentation may take the form of a debate.)

d) Write an alternative ending for the play. Present it to the class and have the students judge the effectiveness of your approach and the appropriateness of your style.

e) Read another contemporary play. Write a paper comparing or contrasting specific aspects of the two plays.

f) Rewrite the play as a short story or a television script. Record the difficulties you had in making the change in genre.

g) Write two editorials, one defending and one condemning the main thesis of the play.
or
Write two reviews of the play, one praising it and one criticizing it.

Follow-up Activities
1. The teacher may find simulation activities involving situations similar to the major scenes of the play under study a useful means of increasing student motivation and understanding. The views expressed by the students in response to the simulation may provide a new perspective for debating some of the viewpoints expressed in the play.

2. The teacher may arrange to show a movie version of the play, and plan follow-up lessons in which the characteristic effects of the two different modes of presentation are compared.

3. The teacher may adapt the approach described in this unit to a series of one-act plays. If the teacher divides the students into groups, each group could be asked to produce one scene from a particular one-act play.

4. The teacher may establish a committee of students to organize a field trip to a live performance of the play and, if possible, set up interviews with the performers. As mentioned elsewhere in this resource guide, teachers need to exercise care in making their selections from contemporary literature. In choosing a play that students will study in class and may see performed by a professional cast, teachers should be sensitive to the values and sensibilities of parents in their community.

Development of Speaking and Listening Skills
(General level)

Introduction

It is often assumed that if a student can hear well and is "paying attention", he or she is listening properly. Research indicates, however, that secondary school students understand and retain only about one-quarter of what they hear, even though a significant portion of their time is spent "listening".

The first step in improving students' listening skills is a recognition of the fact that listening is often a very complex process that requires formal rather than casual training. Listening demands a more or less instant understanding on the part of the listener who must often make immediate judgements that go beyond literal content. As a consequence of listening, a student may be called upon to respond orally, to take notes, to render conclusions, and so on. These complex, disciplined skills are difficult to acquire incidentally.

The different cognitive processes that attend listening (e.g., inferring, selecting main ideas, assimilating) are similar to those of reading; therefore, it is often helpful to combine listening and reading skills in activities. It should also be kept in mind that the nature of the attendant cognitive process varies according to what is *heard*, just as it varies according to what is *read*. Students benefit from active participation in many different kinds of planned listening activities in the classroom.

Aims

The aims that follow are intended to supplement those listed on page 9 of the Senior Division English guideline.

1. *To increase the students' understanding of the listening process and the various factors that affect and contribute to it*

Activities based on this unit should provide students with opportunities to:

- identify their motives for listening and develop an awareness of the kinds or degrees of listening;
- develop the ability to change from one kind of listening to another;
- develop the ability to concentrate and increase attention span;
- learn to identify a speaker's purpose in speaking (to inform, to entertain, to convince, to persuade, to incite, to inspire, to confuse);
- recognize the importance of listening in discussion and conversation;
- follow changes in direction of thought;
- develop an awareness of how one's background affects the listening process (e.g., difficulty in understanding certain dialects or pronunciations).

2. *To develop the students' ability to obtain information through listening*

Activities based on this unit should provide students with opportunities to:

- extract information through listening by:
  - using context clues;
  - anticipating;
  - considering in the context of personal knowledge;
  - recognizing sequence;
  - drawing inferences and conclusions;
  - extracting central ideas and arranging them in sequence;
  - synthesizing details;
- improve speaking skills as a result of developing listening skills (i.e., by increasing their vocabulary and imitating good speakers).

3. *To enhance the students' ability to listen critically*

Activities based on this unit should provide students with opportunities to:

- make judgements in the process of listening with regard to:
  - relevancy;
  - validity;
  - completeness;
  - order or design of information;
  - qualifications of speaker;
  - logical consistency and quality of presentation;
- recognize the connotations of the words chosen by the speaker and draw certain inferences from them;
- develop the habit of being alert to:
  - bias;
  - generalizations;
  - gaps and flaws in logic;
  - bandwagon appeal;
  - emotional appeal;
- distinguish between opinion and fact.

4. *To foster the students' ability to derive pleasure from listening to various forms of spoken language*

Activities based on this unit should provide students with opportunities to:

- listen for enjoyment (to various forms of oral expression) so that they may learn to appreciate and derive pleasure from the sounds and rhythms of language. Students should be given opportunities to listen to various uses, forms, and patterns of speech, including those found in:
  - drama;
  - poetry;
  - formal speeches;
  - conversations;
  - debates.

Listening Skills and Activities Related to Aims 1, 2, and 3

Objectives	Activities, strategies
To recognize changes in meaning brought about by changes in tone of voice	Have students listen to and comment on a radio commercial. Then have them listen to and discuss the same commercial delivered in a sarcastic or ironic tone of voice. The same technique may be used with a suitable passage from literature.
To listen selectively – i.e., to focus on what is relevant to one's purpose without "blanking out" what is less relevant	Ask two groups in the class to listen for different elements in a recorded passage or work (e.g., with a recording of a play, one group could listen for elements of plot and the other for elements of characterization). Test the groups in *both* areas and discuss the results.
To identify different levels of language (e.g., slang, argon, colloquial forms, formal conventions)	Have students write, then act out and record, dialogue appropriate for the following people and situations: – two friends exchanging views in a locker room after a football game – a father and son trying to establish rules concerning the use of the family car – two acquaintances meeting for dinner in an elegant restaurant
To recognize some common dialects	Have individual students record samples of dialect from a variety of sources for purposes of comparison.
To extract the main idea from a body of material	Have students listen to a paragraph or short essay, then ask them to state the main idea in one written sentence.
To use context clues to grasp meaning and increase vocabulary	Have students listen for unfamiliar words used in: – a set of instructions – a descriptive passage – dialogue Have them discuss the context clues and the possible meanings suggested. Combine with reading for context clues.
To be able to anticipate or predict while listening	Use a "stop and start" procedure with a recording of a story or descriptive passage. Ask the students to guess what comes next at each "stop".

Objectives	Activities, strategies
To be able to make inferences while listening	Read a passage from literature describing a character's actions, appearance, or surroundings. Have the students make inferences about the character's personality.
To ask pertinent questions at the proper time to add to information when listening	Have students assume roles for an interview – e.g., a reporter asks questions in an impromptu manner to draw out information (the questions should grow out of the answers). If the interviews are taped, small groups can discuss them critically.
To be able to reject parts of a conversation or discussion while accepting others. Consider: – logic – relevance – objectivity	Have students stage a mock discussion on a contentious issue by assuming roles in small groups (e.g., a father and son arguing about modern music). Tape recordings will allow the class to listen to and discuss the value of the comments.
To cite the main "pro" and "con" arguments in a discussion or debate and make judgements as to the strongest	Use tape recordings of school or other debates.
To recognize a deliberate effort in advertising to manipulate a listener (e.g., appeal to an illusory self-image, appeal to emotions, false claims)	Have small groups of students prepare and record dramatic readings of commercials and play them to the class. Ask each group to explain the advertiser's attempts to manipulate the listener.
To detect slogans and platitudes that are not always valid	Discuss common platitudes and ask the students to think of situations when they are most likely to be quoted. Consider whether or not they are valid (e.g., "My country, right or wrong", "Spare the rod and spoil the child"). Have students write slogans or platitudes that might be spoken by a politician, a rich banker, a teacher, a stern father, a love-sick teenager, a priest or minister. Each student may read his or her own sayings and the class may attempt to identify the various speakers.
To detect prejudice or special interest when listening, and to be aware of one's own possible prejudice	Discuss expressions and phrases that betray prejudice or bias, focusing on the significance of the contexts in which they occur. Local "call-in" shows or TV programs provide good illustrations.
To explain why a speech is effectively or ineffectively presented	Many applications are possible using recordings of public speeches.

Exercises and Activities Related to Aims 3 and 4

1. The purpose of the following exercise is to give students practice in listening for ambiguity, contradiction, inference, and general coherence.

The teacher should keep in mind that the prime purpose of such an exercise is not to elicit the exact answer; rather, it is to provide opportunities for the students to make various inferences suggested by the facts.

The teacher and/or two students read the following passage to the class:

> A warehouse owner offers to drive his night watchman home early one morning after the watchman has come off duty.
>
> Watchman: This is very nice of you, sir.
> Boss: Not at all, Herbert. As a matter of fact, I haven't been properly appreciative of you. You know while I'm very hard on employees who don't do their jobs, I'm quite generous to those who do.
> Watchman: I know, sir, and I must admit I've always done my best as a night watchman.
> Boss: That's why – as of right now – you have a twenty dollar raise.
> Watchman: Thank you, sir! That's wonderful. Just last night I dreamt of a pot of gold at the end of the rainbow. I guess this is it. My wife and I can now take that trip we've planned for years. Oh – this is my house, sir. Thank you.
> Boss: You're welcome. And by the way, Herbert, don't bother coming in tomorrow. You're fired.

The students, in an attempt to explain (or understand, if they do not immediately come up with the answer) why the watchman was fired, discuss the sequence of ideas and establish connections between statements.

2. The skills applied in *listening* for context clues usually vary from those applied in *reading* for context clues only in degree. In both cases, the clues function as aids to comprehension and vocabulary-building. The following list of context clues and examples is provided to assist the teacher in designing exercises whose aim is to develop the students' ability to recognize and make effective use of context clues. For instance, the students could be asked to write sentences containing a difficult or newly acquired word and at least one context clue. The various sentences could then be read to the class and discussed critically.

a) *definition or description*
– A satellite is any body that orbits a larger body, as the moon does the earth.

b) *unknown word or phrase related to known word or phrase*
– When the clutch was released, the truck *lurched* into the car in front so quickly that the driver did not have time to step on the brakes.

c) *restatement*
– The situation has become *chaotic*; everything is in a state of confusion.

d) *comparison or contrast*
– *Judo*, like boxing, can be dangerous even when one is practising.
– Jack, in contrast to Joe's *belligerence*, was very polite and quiet.

e) *synonyms and antonyms*
– I was *elated* when father came home; never before have I been so happy.
– When father left, I became depressed.

f) *series of statements leading to a summarizing conclusion*
– She slipped on the ice and fell in the mud. She blushed when she realized that people were trying to hide smiles at the sight of a dignified lady in her Sunday best sitting in cold muck. She was *mortified*.

g) *analogy*
– I went from laughing to crying – from *ecstasy* to despair.

3. The coherence of the following passage rests upon a carefully built space-and-time sequence. The students may be asked to underline space and time words, as well as connectives. They may note that the establishment of cause-and-effect relationships (i.e., the effects of increasing light in this passage) is crucial to the creation of a logical sequence.

As a follow-up activity, the teacher may wish to have the students write a second paragraph.

> *Dawn's first* glimmer put a sharper edge on the *ridges* that protected the *valley* in *darkness below*. Then the *upper meadows* caught the *sunlight* directly and the lusher grasses on the *hillsides* shimmered with a dew that was *already beginning* to evaporate. Morning birds went *aloft* and glided further *down into* the valley. Before the *farmyard* itself, the light *next* hit the stone chimney which was *just now* beginning to puff smoke. *By the time* the rooster was announcing his notice of the sun, *breakfast* was amaking.

4. The following passage presents a spontaneous, unstructured discussion on the validity of the penal system of justice. The spontaneous nature of the discussion allows the five participants to voice arguments and points of view that are anything but reasonable and objective. The purpose of the exercise is to help students recognize the various kinds of "arguments" while listening and to help them realize that their aim is to manipulate the unwary listener.

The teacher selects five students to read the discussion, allowing them sufficient time to prepare. The class should be told to listen carefully, as some of the arguments presented appear reasonable only on the surface. After the reading, the students discuss the characters, their points of view, and their ways of arguing. The students should be encouraged to identify the various kinds of "arguments" put forth by the characters; these include the following:

- statements that make an appeal to the listener's emotions
- statements that derive apparent strength from exaggeration
- statements that make sense but are totally irrelevant
- generalizations
- platitudes
- *ad hominem* arguments (scorn)
- statements that rest on false assumptions
- arguments that are rooted in reason

The teacher may have the students repeat the reading to aid the discussion.

As a follow-up activity, the teacher may use a writing assignment that continues the argument with the same characters.

John:	I don't care what you say! Prisons do nothing but get revenge for what the law says people do wrong.
Sally:	"Vengeance is mine" saith the Lord!
Sam:	You've got to admit that when people are in jail, they're not hurting anybody.
John:	Think about the poor guy who steals a little money from some rich banker to buy food for his family. He goes to jail and his kids starve to death or die of disease and his wife divorces him!
George:	That's baloney! If you break the law, you should be locked up no matter what the reason.
Sam:	What about an innocent man who ends up in jail?
George:	Everybody knows that only happens on television. The police, the judge, and the jury can't all be wrong.
Sally:	My uncle went to jail once.
Sam:	I think we would have to look at every particular prison and every particular inmate to decide. Probably some lawbreakers are only made worse in prison, and for others there's no other answer short of execution.
John:	I'm sure that people are worse criminals after they get out than before they went in.
Mary:	You're a raving idiot, John. Look at Johnny Cash. He went to jail and now he's a rich and famous singer. My father says that all it takes is a little hard work. "The devil finds work for idle hands."
Sally:	My father works hard.
Mary:	If these people really wanted to straighten out, they would – whether they've been to prison or not.
George:	If we kept them locked up, they'd *never* be any trouble.
Sam:	That's no solution, George. Half the construction in the country would be for prisons. We've got to find ways to stop people from breaking the law in the first place, and try to change those who do end up in jail.
Mary:	You're stupid, Sam. You can't help people who won't help themselves.
Sam:	Mary, if prisons are for punishment, we should forgive and forget when lawbreakers have done their time, and we should help see that they don't go back.
John:	It's the *law* that's wrong! It makes my blood boil to see laws made by rich fat cats put poor defenceless people into stinking cages!
Sally:	My canary is always in a cage, but it doesn't stink.

5. The following exercise combines listening and speaking activities in order to provide practice in gathering information, ordering it, and using it to solve a problem. Designed for a small group of students, the exercise encourages co-operative thinking and problem-solving.

The teacher provides each member of a small group with two or three of the pieces of evidence listed below. By pooling their bits of information in discussion, the group attempts to solve the murder mystery. (Writing materials should not be used.) Some of the pieces of evidence add nothing to the ultimate solution.

Background information

The following background information is read to the group before the pieces of evidence (written on slips of paper) are distributed and considered.

> Inspector Thomas is standing over the body of Mr. Walker, who has been shot to death. Three other people are in the room: the dead man's wife, Mrs. Walker, his cousin, Mr. Smith, and his business partner, Mr. White. Inspector Thomas speaks with conviction:
> "You all have motives. Mrs. Walker, I know that your husband had refused you a divorce for some time prior to his death. Mr. White, it's no secret that you've been trying to take over the business and your now dead partner refused to sell out. Mr. Smith, you would come into a fortune from your uncle's estate if Walker happened to die. We all know his father hasn't long to live. The evidence is confusing, but I have enough information now to name the person responsible. An autopsy, I am sure, will prove me right.

The pieces of evidence

a) The dead man's wedding ring has been removed from his finger.

b) Mr. Walker's briefcase contains a legal document according to which he has agreed to sell his half of the business to Mr. White. The document carries Mr. Walker's signature.

c) The body lies beneath an open window on the third floor of an apartment building.

d) Blood has been found on the sleeve of Mr. Smith's suit.

e) The weapon, a revolver, has been found in some bushes under the open window.

f) Mr. Walker's bank book shows a large withdrawal in cash the day before the shooting.

g) Mr. Smith has been seen entering the apartment around the time of Mr. Walker's estimated time of death.

h) Mr. Walker has been shot once through the right temple at very close range.

i) The apartment door locks automatically and shows no sign of forced entry.

j) Mr. Smith claims that he has always had a key to the apartment and often stayed at the Walkers' when in town on business. He produces a key to the apartment.

k) No money or valuables are missing from the apartment.

l) There are fingerprints on the revolver, but they have been obscured by rain and mud.

m) Also found in Walker's briefcase is a recently dated "Will and Testament" leaving substantial sums to all three suspects and to the Cancer Research Foundation.

n) Mr. Walker's apartment keys are found in his pocket.

o) The inspector has answered the telephone and found the caller to be Mrs. Walker's lawyer. The lawyer says that Mrs. Walker has refused to sue for divorce in court because she felt she could not endure the publicity. He describes her as indecisive and concerned about her reputation.

p) A quick check of Mr. Smith's finances reveals him to be a man of considerable wealth.

q) The apartment medicine cabinet contains tranquillizers (Mrs. Walker's prescription) and strong pain killers (Mr. Walker's).

r) There is no fire escape under the window.

s) The revolver is a new one.

t) Mr. White claims that, at the time of death, he had taken Mrs. Walker, who had seemed very agitated, for a drive in the country at Mr. Walker's request. Mr. Walker had said that he needed to attend to urgent personal business and felt that a quiet drive would calm his wife's nerves.

u) There is no evidence of a struggle.

6. The activities that follow combine speaking and listening skills in order to develop an awareness of:

– the distinctions between slang, jargon, and idiomatic language;

– the appropriateness of different levels of language.

Jargon and slang

Fowler defines jargon as

> . . . talk that is considered both ugly-sounding and hard to understand: applied especially to (1) the sectional vocabulary of a science, art, class, sect, trade, or profession, full of technical terms . . . ; (2) hybrid speech of different languages; (3) . . . the use of long words, circumlocution, and other clumsiness.[5]

Often a mystique surrounds a profession that uses a great deal of jargon because the public at large has difficulty understanding it.

On the subject of slang, Fowler makes the following comments:

> *Slang* is the diction that results from the favourite game among the young and lively of playing with words and renaming things and actions; some invent new words, or mutilate or misapply the old, for the pleasure of novelty, and others catch up such words for the pleasure of being in the fashion. Many slang words and phrases perish, a few establish themselves; in either case, during probation they are accounted unfit for literary use. *S*[lang] is also used in the sense of *jargon* . . . , but with two distinctions: in general it expresses less dislike and imputation of ugliness than *jargon*; and it is naturally commoner about sporting vocabularies . . . than jargon, because many of the terms used in sports are slang in the main sense also.[6]

Those who adhere to standard or socially acceptable forms of language are more inclined to embrace jargon than slang. In time, words and phrases from both sources become acceptable if they fill a need in communication.

Quite often it is difficult to make a distinction between standard, jargon, and slang usages, but if the speaker or writer uses what is precise, economical, and aesthetically pleasing, the distinctions become unimportant.

A study of jargon and slang will allow students to appreciate the evolutionary nature of language, particularly its ability to absorb the best and reject the worst.

a) Using the list below, students may define the words and phrases and discuss their merits. Students should note the fact that most slang and jargon words are not new words that have been especially created, but words that are part of the conventional language and have been given new meanings. In considering the merits of these new applications, students could discuss the likelihood of their acceptance as standard usage. Students should be encouraged to explain why certain applications are likely to be accepted or rejected, and to make educated guesses as to why some words become jargon or slang.

Jargon

the military	*education*
over the top	functional illiterate
dig in	brainstorming
overkill	basket-weaving course
strategic withdrawal	anecdotal report card
psychology	*trucking*
free-floating anxiety	rollin'
positive reinforcement	rig
defence mechanism	high-balling
rationalization	smokey the bear

Slang

bread	cop-out	getting your head togethe
fuzz	cool	psych-job
rip-off	put out	crash
bummer	pad	
muscle car	in	
snow job	scene	
weirdo	macho	

b) Students can be asked to think of slang words tha are going out of use or that have been dropped altogether (e.g., "groovy", "four-eyes").

c) Students should be made aware that some technical terms are mistakenly referred to as jargon. "Optimum re-entry angle", for instance, is a technical term used to designate the angle of least friction at which a returning moon vehicle re-enters the earth's atmosphere; "the window" on the other hand, is astronauts' jargon for the target area of re-entry.

One effective way of exposing students to many kinds of jargon in a short time is to assign them "professions" and have them prepare a short talk o a topic in their assigned field, using the specialized language they encounter in their research. The students can tape the talk or deliver it to the class. The students may identify the special words and terms and attempt to define them.

5. H. W. Fowler, *A Dictionary of Modern English Usage*, 2nd ed. (Oxford: Oxford University Press, 1965), p. 315.
6. Ibid., p. 316.

Idiomatic language

Because the functional meaning of an idiom is usually very different from its literal meaning, idiomatic speech is one of the most difficult aspects of a language to learn. Basically, idiomatic speech is a figurative use of language that becomes commonly accepted over a period of time (as do some expressions that were originally jargon or slang). Idiom forms a large part of colloquial English and must therefore take its place along with basic vocabulary in the language arts curriculum. It is helpful to keep in mind that the distinction between idiomatic language and slang is often arbitrary, but in the main the former is more figurative and more commonly used.

) Using the list below, the students explain the meaning of each phrase and then use it in an appropriate sentence. They may find it amusing to trace the origins of some of the idioms (e.g., a "cold shoulder" of meat was all that remained for late guests in the Middle Ages).

the shoe is on the other foot
run it up the flag pole
keep it under one's hat
lose one's marbles
shoot one's mouth off
in clover
come up smelling of roses
see red
pipe dream
one's cup of tea
lose face
put one's foot in one's mouth
fly off the handle
a flash in the pan
snake in the grass
frog in the throat
on pins and needles
in one ear and out the other
go to one's head
catch cold
under the weather
keep one's shirt on
be in the doghouse
be in hot water
let the grass grow under one's feet
lose one's head
handle with kid gloves
keep the lid on the situation
wear one's heart on one's sleeve
blank cheque
crocodile tears
show one's true colours
take something with a grain of salt
walk on air
turn the air blue
laugh off
pop the question

b) As a "fun" activity, the teacher may challenge the students to write a passage of dialogue in which every line contains an idiomatic expression.

Example:

John: Mary, if you don't turn down that radio, I'm going to *blow my top!*
Mary: *Keep your shirt on.* This is good music.
John: It's *driving me around the bend.*
Mary: You don't need help. You never did *have all your marbles.*
John: Yesterday, when you wanted me to buy you that antique mirror, you were very loving, but today you *show your true colours.*
Mary: I'm sorry, John. I'm just *out of sorts today.* It's partly because I've come to the conclusion that my mirror is just a *white elephant.*
John: Well, don't worry about it. We *got it for a song.*
Mary: John, you really are the *cat's pajamas.* I apologize for being such a *stick in the mud.*
John: No, I'm the *fly in the ointment.* I *got out of the wrong side of the bed* this morning and western music always puts *my nose out of joint.*
Mary: Well, let's *bury the hatchet* over a good movie.

c) As an alternative activity, the teacher may provide each student with a list of three idiomatic expressions. Each student is expected to use at least one of them orally in the course of the class. The students may be asked to identify and define the expression used.

7. The purpose of the following exercise, which combines listening and speaking activities, is to impress upon the students the need for clarity in verbal communication.

Students should be made aware that clarity in verbal communication is particularly difficult to achieve because the speaker is called upon to order his or her ideas *while speaking* and to keep track, in the process, of the details needed to make these ideas comprehensible.

When ambiguities arise, the listener cannot "go back" to "reread" what has been said in an attempt to seek clarification; the likelihood of misunderstanding is further compounded by the fact that the speaker is usually unaware that the listener is not in step with him or her. It is therefore a good idea to formulate a simple rule of thumb: always remember to define, illustrate, elaborate, or otherwise clarify ideas and statements in order to avoid misunderstanding.

The kind of clarification required depends upon the statement. In the following exercise the students study the bare statements and then add what they consider to be the necessary *kind* of clarification. When the students have finished the exercise, they may like to discuss their individual solutions.

a) *Statement*: He was declared guilty of murder in the first degree and sentenced to death.
Clarification through definition: "First degree" murder indicates premeditation.

b) *Statement*: The more people are crowded together, the more they isolate themselves from each other.
Clarification through contrast: Two farming families living a mile apart tend to be more open and friendly with each other than a hundred families in an apartment building.

c) *Statement*: A good hockey player can shoot the puck at tremendous speeds.
Clarification through comparison: Imagine the fastest you have ever travelled in a car – that is probably slower than Bobby Hull's shot.

d) *Statement*: The principal of a school has many duties.
Clarification through detail: He controls administration, hires staff, deals with the public, and generally represents the school for all official contacts with other institutions.

e) *Statement*: Gambling on the stock market can be a dangerous business.
Clarification through anecdote: My uncle once withdrew his savings to buy stock in a gold mine. Three months later the gold petered out, the mine closed, and my uncle was bankrupt.

The Informal Debate: A Forum for Controversy in the Classroom

Introduction
In an informal debate, students argue two sides of a resolution, but do not adhere to the conventions of the formal competition-style debate. Emphasis is placed on the convincing presentation of sound arguments.

A teacher may have his or her students engage in informal debates early in the school term in order to teach them the procedures of the debate and the methods of preparing for it. If students are familiar with this activity and know what it involves, they will be more willing to undertake it when suitable issues arise in literature study or in general classroom discussion. Also, the informal debate lends itself to role-playing activities. Debaters may assume the personalities of characters in novels, plays, or short stories.

Method

1. Formulation of the resolution

At the beginning of the unit, the students work in groups, brainstorming for and discussing possible resolutions.

The resolution should be a clearly worded statement advocating a particular measure or point of view. (The latter may be suggested by some topics studied in literature or by some issue of current public interest.) The resolution should be worded so that it invites both positive and negative points of view; for example:

– No one under the age of eighteen should be allowed to operate a car.

– All persons over twelve years of age should be required to carry identity cards.

– The automobile should be banished from the inner city.

2. Establishment of work teams

Two students are chosen to speak in favour of the resolution and two to speak against it. These students prepare their cases with the help of the other students in the class, who form two teams – the *affirmative* and the *negative*. The number of resolutions planned for debate will depend on the size of the class and the number of students that the teacher thinks should participate in the development of each case.

3. *Preparation of the case for the affirmative*

The affirmative team first compiles, through brainstorming and discussion, a list of solid reasons or issues in support of the resolution. When a sufficient number of arguments have been cited, they are ranked in order of importance to the case for the affirmative. The three or four strongest arguments are then selected to form the backbone of the case. These arguments are thoroughly researched and developed by the group. If the topic is one of general interest, the students may wish to look at magazines and newspaper articles in the library. If the topic is a literary one, solid evidence should be built up from the material that has been studied.

It is also important that the affirmative team try to anticipate the arguments that the opposing team will use. The affirmative team members should develop counter-arguments and evidence refuting the arguments that they think the opposition is likely to raise.

When all the material has been collected and organized, the team is ready to write the outlines that the two debaters will use in arguing the affirmative position. (The two students should use the outlines or note cards prepared from them in order to avoid the temptation to read their arguments.) In planning their presentation, the debaters should use diction and a style of expression suited to the debate forum. The convention of referring to the opponent in the third person should be observed.

4. *Preparation of the case for the negative*

The members of the opposing team follow the same procedures in compiling evidence and developing arguments *against* the resolution. As in the case of the affirmative team, they can reinforce their position by anticipating the arguments on which the other team will build its case and gathering counter-evidence refuting these arguments.

5. *The debate*

A time limit of thirty minutes is set for the debate, and a chairperson and timekeeper are selected. The chairperson introduces the subject, and the timekeeper ensures that no member speaks longer than the four to five minutes allotted. The speakers then present their arguments in the following order:

a) *The first affirmative speaker* introduces the topic and defines any terms that require definition. The first speaker then proceeds to outline his or her team's case for the resolution.

b) *The first opposition speaker* attempts to refute the arguments presented by the first affirmative speaker. He or she then goes on to present the opposition's strongest arguments.

c) *The second affirmative speaker* refutes as many of the first opposition speaker's arguments as he can, then goes on to rebuild the case made by the first affirmative speaker by providing additional evidence.

d) *The second opposition speaker* focuses on the arguments of the second affirmative speaker before introducing further points in support of the negative team's position. This speaker has the advantage of being able to refute any of the points made by the affirmative team.

e) *The first affirmative speaker* is given two or three minutes at the end of the debate to refute any arguments developed by the second opposition speaker. This speaker closes the debate and does not introduce any new evidence.

6. *Evaluation of arguments*

When the debate is over, the chairperson opens the floor for questions from the class and for discussion of the arguments presented. While it is not necessary to declare one side the winner, the teacher may have the class evaluate the effectiveness of the arguments by filling in a questionnaire (see sample below). These questionnaires may be passed on to the debaters.

1. *Your comments on the resolution*
(Was it well stated? What improvements would you make?)

_____

_____

2. *Your comments to the speakers*

Speaker	*Best Point*	*Worst Point*	*Comments*
The First Affirmative Speaker			
The First Negative Speaker			
The Second Affirmative Speaker			
The Second Negative Speaker			

General References

Colburn, C. William. *Strategies for Educational Debate*. Boston: Holbrook Press, 1972.

Henderson, James. *Discussion and Debate*. Toronto: Dent, 1969.

Hensley, Dana, and Prentice, Diana. *Mastering Competitive Debate*. Toronto: NC Press, 1977.

Robb, Stephen. *Fundamentals of Evidence and Argument*. Modules in Speech Communication. Toronto: Science Research Associates, 1976.

Windes, Russell R., and O'Neil, Robert M. *A Guide to Debate*. Portland, Maine: J. Weston Walsh, 1964.

Wood, Roy V. *Strategic Debate*. Toronto: Copp Clark, 1968.

A Note on Other Debate Formats

Some teachers may prefer the structure of the formal debate and may wish to familiarize their students with the conventions of this form of debate. Again, other teachers may be interested in less conventional, more creatively challenging forms. It is hoped that the following materials and sources will prove useful to both groups of teachers.

The following pamphlets may prove useful:

- *Parliamentary-Style Debating*
- *Cross-Examination Style Debating*
- *Direct Clash Debating*
- *A Guide to Model Parliaments*
- *Materials for Judging and Chairing Several Forms of Debating*

The above may be obtained by writing to:

The Nova Scotia Student Debating Association
P. O. Box 995
Halifax, Nova Scotia
B3J 2X1

Additional information may be requested from:

Alberta Debate and Speech Association
Canadian Student Debating Federation
Debate and Speech Association of British Columbia
Manitoba Speech and Debating Association
New Brunswick Student Debating Association
Newfoundland Federated League of Debaters
Nova Scotia Student Debating Association
Ontario Student Debating Union
Prince Edward Island School Debating Association
Quebec Parle
Saskatchewan Elocution and Debate Association
Territorial Debates

Mailing addresses for the foregoing organizations may be obtained from:

Canadian Student Debating Federation
c/o Mr. Robert McLaughlin, President
11 Fairington Crescent
St. Catharines, Ontario
L2N 5W2

Summary of Writing Activities Undertaken by Students in the Literature and Writing Units

Canadian Short Stories	– brief passage for a short story: description, dialogue, monologue – exposition: summaries, graphic outline; analysis of theme, character; review of a short story
Coming of Age in Canada: A Thematic Study of a Novel and Selected Poetry	– exposition: analysis of key elements; an appreciation; comparison of a novel and a film – imaginative writing: experimentation with point of view dialogue; anecdote; prose poem
An Independent Study Project on the Work of a Canadian Poet	– note-making; personal analysis and appreciation; oral presentation; independent study plan
Study Guides for Students Involved in Independent Study Projects	– major essay or presentation on a literary topic; note-making; essay plan; summary of key points from secondary sources; footnotes; bibliography
The Expository Essay as a Vehicle for Developing Independent Study and Thinking Skills	– development of a reasoned argument; overall plan in chart form of supporting and opposing points; argumentative essay
The Individual and Society (Unit 2: Drama)	– imaginative writing: group script – analysis: report; illustrative diagram; literary analysis; short essay

An Integrated Approach to the Short Story	– expository writing: character sketch; plot summary; word study – imaginative writing: scenario for the dramatization of part of a short story; character profiles for role-playing; rewriting of a story as a radio script or television script; poster newspaper; news report; interview
An Integrated Approach to the Study of a Twentieth-Century Novel	– exposition: seminar paper on theme, character, viewpoint, or style; formal literary essay; book review; comparison of a novel and a film – imaginative writing: dramatic scene; interior monologue; newspaper account; magazine article; advertisement; alternate conclusion to a story
Sample Writing Assignments Based on a Mystery Novel	– report writing: news accounts; interview reports; personal letter detailing developments in a murder case; dialogue; simulated police report
Women and Men as Stereotypes in Language and Literature	– personal essay; development of a formal argument, note-making; description; humorous treatment of a topic; writing that juxtaposes two sides or views
Changing Roles in a Changing World	– personal essay; report suitable for oral presentation; diagrammatic analysis; analysis of a documentary film; evaluation of group presentations; notes for oral presentations; humorous accounts; cartoons; scripts; editorials; book reviews
Women in Four Canadian Novels	– literary essay; comparative analysis of novels and films
Archetypes in Literature	– expository writing: chart of archetypes; short essay
Archetypes in Advertising	– imaginative writing: advertisement featuring mythological archetypes
The Exploration of Poetic Forms Through Writing	– poetry writing: experimentation with "concrete poetry", free verse, ballads and folksongs, limericks, haiku, sonnets
An Integrated Approach to a Group of Poems on a Common Theme	– expository writing: poetry appreciation; report for oral presentation; group project reports – imaginative writing: personal poems; prose poems; experimentation with various forms of poetry (sonnet, ballad, lyric, dramatic monologue)
The Poetry Appreciation	– poetry appreciation; note-making
The Modern Play as Dramatic Experience	– character cards, set notes, make-up charts, blocking diagrams; bulletin board poster; short essay; research report; production notebook, lighting cue sheet; speech; alternative dialogue; television script; editorials, reviews
Development of Speaking and Listening Skills	– dialogue; summaries; slogans; brief speeches; word definitions; notes for a brief talk; clarification of statements
The Informal Debate	– note-making; summary of "pro" and "con" facts and arguments; plans and notes as the basis for a debate presentation; diagrammatic evaluation of arguments presented

The Use of Videotapes in the English Program

A List of Selected Videotapes

This section of the resource guide supplements the guideline for Senior English, 1977, by providing a list of videotapes pertinent to various aspects of the English program. The intention is to encourage the teacher to integrate the development of viewing skills with other elements of the English program.

In keeping with the organization of program ideas used in the guideline, the videotapes are arranged in six distinct sections. Thus the teacher may turn directly to the category in which he or she is interested. Videotapes that lend themselves to more than one application within the structure of the guideline have been listed in more than one category. Teachers are invited to make creative and innovative use of the videotapes within the framework of their own programs.

All the videotapes listed are available from the Ontario Educational Communications Authority through its Videotape Program Service (VIPS). The expiry dates are not indicated, since OECA makes it a policy to negotiate renewal rights for programs that teachers have found useful in the classroom.

Print materials on the programs listed may be obtained free of charge by writing to:

Central Order Desk/OECA
P. O. Box 200
Postal Station"Q"
Toronto, Ontario
M4T 2T1

The following descriptions are taken, with minor changes, from OECA publications.

1. Drama

Clinton Special [1]
The Farm Show. BPN 580005. Colour, 60 min.

A television documentary of the Théâtre Passe Muraille production. The series grew out of the experiences of Paul Thompson and a group of actors who spent a summer in a farming community around Clinton in Southwestern Ontario. It was first presented in Toronto, where it gave city folk a view of a world quite different from their own. When subsequently presented in the rural parts of the province, it gave the people who had lived it a new perspective on their own lives.

The Complete Dramatic Works of William Shakespeare
Over the next few years, the British Broadcasting Corporation intends to produce for television all of the dramatic works of William Shakespeare. To the extent that it is practical, OECA will obtain videotape distribution rights to these productions, especially where specific programs are related to curriculum.

Julius Caesar. BPN 177501. Colour, 2 hrs, 45 min.

As You Like It. BPN 177502. Colour, 2 hrs, 30 min.

Romeo and Juliet. BPN 177503. Colour, 2 hrs, 50 min.

Richard II. BPN 177504. Colour, 2 hrs, 40 min.

The Education of Mike McManus
Herbert Whittaker. BPN 132106. Colour, 25 min.

Focuses on both Whittaker's own achievements and his assessment of the state of Canadian theatre. The interview contains some thought-provoking comments on the role of the play reviewer, as well as a view of the theatre as seen through the eyes of this renowned drama critic.

Explorations in Shakespeare
A series that explores the similarities between Shakespeare's view of the world and our contemporary social and cultural attitudes. Puts forward some challenging and provocative interpretations of the plays' major themes and issues. Presents acted scenes and commentary to which students can react, and thus helps them formulate their own interpretations of the plays.

Richard II: How to Kill the King. BPN 000368. Colour, 25 min.

Henry IV, Parts I and II: The Making of the Ideal King. BPN 000369. Colour, 25 min.

Coriolanus: The People's Choice. BPN 000370. Colour, 25 min.

Troilus and Cressida: War, War, Glorious War. BPN 000371. Colour, 25 min.

Antony and Cleopatra: The World Well Lost. BPN 000372. Colour, 25 min.

As You Like It: Doing Your Own Thing. BPN 000373. Colour, 25 min.

Romeo and Juliet: Words of Love. BPN 000374. Colour, 25 min.

Othello: An Anatomy of Marriage. BPN 000375. Colour, 25 min.

Hamlet: The Trouble With Hamlet. BPN 000376. Colour, 25 min.

Macbeth: Nothing Is But What Is Not. BPN 000377. Colour, 25 min.

King Lear: Who Is It Can Tell Me Who I Am? BPN 000378. Colour, 25 min.

The Tempest: O Brave New World. BPN 000379. Colour, 25 min.

1. The first title given in each case is the series title; the title that immediately precedes the program number is the program title.

Explorations in Shaw
A series that sets out to examine the principal Shavian themes in dramatized, documentary form, tracing them from their origins in Shaw's harsh, unhappy youth to their full flowering in the witty and persuasive language of his plays.

Parents and Children. BPN 008464. Colour, 30 min.

The Best Educated Man in the World. BPN 008465. Colour, 30 min.

The Worst of Crimes. BPN 008466. Colour, 30 min.

Shaw's Women. BPN 008467. Colour, 30 min.

Shaw and the Theatre. BPN 008468. Colour, 30 min.

Shavings. BPN 008469. Colour, 30 min.

Guilty or Not Guilty. BPN 008470. Colour, 30 min.

Naked on the North Shore
Naked on the North Shore. BPN 131004. Colour, 30 min.

A dramatization, with music, of one man's view of the small northern community of Old Fort Bay.

Ryerson Drama
The Sweetest Joy, the Wildest Woe. BPN 123701. Colour, 60 min.

A co-production of the television and theatre students of Ryerson College and OECA, this program is based on excerpts from a number of Shakespeare's plays. The project was designed to give Ryerson students experience in television drama as well as in stage production.

Before the Applause. BPN 123702. Colour, 60 min.

Another in the series of Ryerson College/OECA coproductions. Using pink and blue balloons to narrate and comment, Ryerson theatre students present a play about a peasant and a fisherman in this behind-the-scenes look at a production in progress. The balloons talk with members of the stage and television production crews and with the actors in an attempt to find out "everything there is to know about the theatre".

Theatre Arts: Why Can't We Do It Like the Pros?
A series created for use in theatre-arts programs which will also be of interest to Senior Division English teachers involved in the study and production of drama in the classroom.

Words, Words, Words: The Absurd World of Eugene Ionesco. BPN 000912. B/w, 25 min.

Introduces the viewer to the tragi-comic world of Eugene Ionesco – a world in which language has lost its meaning, in which communication never takes place, and in which words are mere sounds filling up the silence.

Theatre in the Classroom. BPN 001904. B/w, 30 min.

Focuses on the use of techniques drawn from theatre-arts classes to enrich and enliven the teaching of Senior English.

Witness to Yesterday
In this series celebrated artists and literary figures, portrayed by professional actors and actresses, are interviewed by Patrick Watson.

William Shakespeare. BPN 123912. Colour, 30 min.

An interview with William Shakespeare (played by Barry Morse). Patrick Watson asks the bard about the disputed authorship of his plays and the identity of the Dark Lady of the sonnets, then attempts to elicit his opinion of modern theatrical technique.

Sarah Bernhardt. BPN 123917. Colour, 30 min.

Examines the life and character of Sarah Bernhardt, one of the most flamboyant, adored, hated, praised, and ridiculed actresses of dramatic history. Denise Pelletier plays Sarah.

George Bernard Shaw. BPN 123930. Colour, 30 min.

The Grand Old Man of letters, theatre, criticism, and causes consents, reluctantly, to become autobiographical, but only in order to emphasize his notion of how the world should wag. The characteristic elegant turn of phrase that marked his writing and rhetoric is much in evidence here. He consents to perform the great dialogue between the Devil and Don Juan from *Man and Superman*, and fills the empty theatre with his presence. Watson also persuades Shaw to discuss both his unusual marriage and his genius. Shaw is portrayed by Barry Morse.

2. The Short Story

Almost Home
BPN 007196-007201; BPN 100601-100604.

A series focusing on learning through experience and self-discovery. Each program is a complete "short story" which can be examined in isolation. The series follows the "adventures" of Ken Matthews as he hitchhikes across Ontario. The stories and characters should stimulate students to reflect on and write about their own lives and problems.

Teachers are referred to the OECA catalogue for titles and descriptions of individual programs. Background materials designed to assist the teacher in preparing lessons based on the programs are also available.

All ten programs are in colour. Nine of the programs are 30 min in length, and one program, BPN 100604, is 90 min in length.

Classics Dark and Dangerous
The Ugly Little Boy. BPN 144102. Colour, 30 min.

A dramatization of the Isaac Asimov short story. A group of scientists have transported a Neanderthal child out of the past in order to experiment on him. The nurse hired to tend him develops an emotional attachment for him and a resentment of the scientists' lack of humanity.

The Mannikin. BPN 144103. Colour, 30 min.

A free rendering of a short story by Robert Bloch. After the death of her mother, a young singer is suddenly afflicted with strange back pains. She ultimately returns to the house of her childhood where she is drawn into the enactment of mysterious, satanic rituals.

The Rocking Horse Winner. BPN 144104. Colour, 30 min.

A dramatization of D. H. Lawrence's classic short story about a child desperately seeking his mother's love and approval. The mother's preoccupation with money leads the child to believe that money will bring him happiness.

Silver Blaze. BPN 144105. Colour, 30 min.

A film version of a Conan Doyle short story. Sherlock Holmes solves the mystery of a stolen racehorse and its murdered trainer.

Mrs. Amworth. BPN 144106. Colour, 30 min.

Dramatizes an E. F. Benson short story in which the glamorous newcomer Mrs. Amworth and her nocturnal walks have a deadly effect on an English village. Glynis Johns stars as Mrs. Amworth.

The Island. BPN 144107. Colour, 30 min.

Dramatizes an L. P. Hartley story with a twist in its tail. About a young officer who visits a secluded mansion hoping to resume his affair with the beautiful owner.

Folklore
(Some of the legends in this series may be studied a all grade levels.)

The Legend of the Raven. BPN 581909. Colour, 15 min.

A version of the Eskimo legend recounting how the raven lost its power to speak. Produced by Imperial Oil, this film has won several national and international awards.

The Loon's Necklace. BPN 581911. Colour, 15 min.

A version of the Indian legend recounting how the loon acquired the white stripes around its neck. Produced by Imperial Oil, this film has won many national and international awards.

NFB Programs
My Financial Career. BPN 580237. Colour, 10 min.

An animated cartoon based on Stephen Leacock's witty account of a young man's first brush with banking. When he goes to open his first savings account, he is so overawed by the institution that nothing he intends to say comes out right.

The Prisoner
BPN 584901 – 584917. Colour, each 60 min.

A series of suspense stories, starring Patrick McGoohan, about the abduction and detention of an agent who has recently retired from a highly sensitive intelligence post. The programs trace his attempts to escape, to keep from "breaking", and to discover the identity of his abductors.

See Section 3, "The Novel", for descriptions of individual programs.

Screen Education With Elwy Yost
The Hero, Parts 1 and 2. BPN 579923 and BPN 579924. Colour, 30 min.

A two-part study that asks: "Whatever happened to the old-fashioned hero?" Elwy Yost looks at the heroes of the past as they are depicted in both books and movies and attempts to determine where they went and why.

See also Section 3, "The Novel".

The Short Story
A sixteen-part series made in England and featuring dramatized short stories written between 1834 and 1914 – a time when authors throughout the world were still experimenting with short-story form and content. The fifteen-minute episodes can be used to introduce Intermediate and Senior level students to a variety of works by some of the best-known writers of the time: men and women, black and white, American, British, French, and Russian. The aim of the episodes, each briefly introduced by John Robbins, is to heighten the viewer's literary appreciation of all aspects of the short story.

The Yellow Wallpaper, by Charlotte Perkins Gilman. BPN 173001. Colour, 15 min.

Isolated in an ugly attic room by her husband, who has misread her true mental condition, an impressionable woman succumbs to the nightmarish pressures of her surroundings.

The Lull, by Saki. BPN 173002. Colour, 15 min.

A convenient weekend storm helps a mischievous young woman divert the attention of a house guest from his tedious political campaign.

Dave's Necklace, by Charles W. Chesnutt. BPN 173003. Colour, 15 min.

A gentle, literate black slave, unjustly punished for theft, suffers irreparable damage through the vindictiveness of a white plantation overseer.

The Village Singer, by Mary Wilkins Freeman. BPN 173004. Colour, 15 min.

The proud old soloist of a tiny village church choir, bitterly hurt at being replaced by an inferior young singer, finds a humane way to settle her own distress – and her opponent's hash – with a very final last word.

The Birthmark, by Nathaniel Hawthorne. BPN 173005. Colour, 15 min.

Utterly convinced of the intellect's superiority over nature, a scientist unfeelingly undermines his lovely wife's happiness by his outspoken aversion to a small blemish on her face. His own unrecognized fatal flaw – his obsessive perfectionism – brings disaster to them both.

The Tell-Tale Heart, by Edgar Allan Poe. BPN 173006. Colour, 15 min.

A remorseless murderer is finally driven to confess his guilt by the beating of his victim's heart, a sound audible to no one but himself.

Mrs. Ripley's Trip, by Hamlin Garland. BPN 173007. Colour, 15 min.

Twenty-three years of scrimping have finally paid for a trip back home for the wife of a poverty-stricken farmer. The money pays for a precious lesson about human values as well.

The Real Thing, by Henry James. BPN 173008. Colour, 15 min.

A conscientious artist finds out that it is easier to create the illusion of reality than to convey reality itself – in life as well as in art.

The Boarded Window, by Ambrose Bierce. BPN 173009. Colour, 15 min.

An aged recluse relives a night of horror and grief in which his beloved young wife – dead of a fever – assumes another form of life, only to die again.

The Dilettante, by Edith Wharton. BPN 173010. Colour, 15 min.

A very refined young man is forced to recognize his true and shallow self when he overhears a conversation between an older woman – whose love he contemptuously rejected – and the astute young beauty he hoped to marry.

The Two Thanksgiving Day Gentlemen, by O. Henry. BPN 173011. Colour, 15 min.

Two very different men – an immaculately dressed old gentleman and a raggedy down-and-outer – each make equally costly sacrifices in honour of tradition.

The Bet, by Anton Chekhov. BPN 173012. Colour, 15 min.

Two young men with conflicting attitudes towards life, capital punishment, and money challenge each other with a wager that has monstrous consequences for both.

The Two Little Soldiers, by Guy de Maupassant. BPN 173013. Colour, 15 min.

Two young soldiers, linked in a friendship born of loneliness, find their bond tragically challenged by the love of a young woman.

The Diary of Adam and Eve, by Mark Twain. BPN 173014. Colour, 15 min.

Adam and Eve (the latter is almost a day old as she begins this diary) must cope with the complexities of being the First Couple. In learning to tolerate, accept, and love each other, they find they have no regrets at having left the Garden of Eden.

Tennessee's Partner, by Bret Harte. BPN 173015. Colour, 15 min.

A tough old cowboy with a heart of gold reminisces about his silver-tongued companion – a gambler, cheat, and wife stealer – for whom he still feels unbounded friendship and love.

The Queen of Spades, by Alexander Pushkin. BPN 173016. Colour, 15 min.

A secret revealed by a dead woman – the woman he murdered for this knowledge – leads a ruthless gambler to make a bet that brings him total ruin and avenges the victim of his greed.

Witness to Yesterday
Billy the Kid. BPN 123916. Colour, 30 min.

An interview with Billy the Kid. Patrick Watson takes on the celebrated young gunslinger (played by Richard Dreyfuss), who swaggers his way through an interview that examines his morals, his motives, and his views on death.

3. The Novel

Andrew McLaglen
Andrew McLaglen. BPN 006272. Colour, 30 min.

A filmed interview with producer-director Andrew McLaglen. McLaglen talks about his involvement with the Hollywood western, discusses the mythology of the western and its heroes, and examines current trends in filmmakers' handling of the genre.

Canadian Writers
George Bowering. BPN 003806. Colour, 30 min.

A program on poet George Bowering, made while he was teaching English at Sir George Williams University in Montreal. In 1969, Bowering won the Governor-General's Award for two of his books of poetry, *Rocky Mountain Foot* and *The Gangs of Kosmos*. He has had seven books of poetry and a novel published since 1963.

Roch Carrier. BPN 003807. Colour, 30 min.

Features French-Canadian writer Roch Carrier, whose works include *La Guerre, Yes Sir, Floralie, Where Are You?*, and *Il est par là, soleil*.

Scott Symons. BPN 003808. Colour, 30 min.

A program in which writer Scott Symons talks to Graeme Gibson about his work. The Toronto-born and -bred Symons is well-known across the country as a lecturer. He has published two novels, *Place D'Armes* (1967) and *Civic Square* (1969).

James Reaney. BPN 006254. Colour, 30 min.

An interview with poet James Reaney, conducted both at his home on the family farm in Stratford, Ontario, and at the University of Western Ontario.

The Education of Mike McManus
Our Jewish Fathers. BPN 132105. Colour, 25 min.

A program featuring Paul Kligman and Morley Torgov as Mike's guests. The two men reminisce about their love-hate relationships with their hard-driving fathers in the forties. This program could be useful in the study of a novel like *The Apprenticeship of Duddy Kravitz*.

Explorations in the Novel
A series examining some key elements of the novel as exemplified in selected works by James Joyce, Mark Twain, Emily Brontë, Aldous Huxley, and Margaret Atwood. The programs juxtapose the authors' comments with dramatized segments from their work. Each program explores one particular aspect of the novel.

A Portrait of the Artist as a Young Man.
BPN 117701. Colour, 30 min.

Examines the handling of theme as exemplified by Joyce's portrayal of a sensitive young man's coming-of-age in hostile surroundings.

Wuthering Heights. BPN 117702. Colour, 30 min.

Examines the handling of characterization, using Emily Brontë's gothic romance about the violent love between Heathcliff and Catherine.

Huckleberry Finn. BPN 117703. Colour, 30 min.

Examines the function of style in this classic American novel. Mark Twain (played by Gorden Pinsent) looks at his life, his work, and his best-known novel *Huckleberry Finn*.

Brave New World. BPN 117704. Colour, 30 min.

Explores the role of plot in the novel through a study of Aldous Huxley's story about an outcast in the antiseptic world of the future.

The Edible Woman. BPN 117708. Colour, 30 min.

Examines the use of figurative language in the novel through a study of Margaret Atwood's story of contemporary love and liberation in Toronto.

The Prisoner
A series of suspense stories, starring Patrick McGoohan, about the abduction and detention of an agent who has recently retired from a highly sensitive intelligence post. The programs trace his attempts to escape, to keep from "breaking", and to discover the true identity of his captors. Programs may be used individually or in sequence to illustrate:

– the accepted theory that the television series is the offspring of that well-known literary form, the serialized novel;

– varieties of story-telling techniques;

– some characteristics of contemporary themes;

– some elements of film techniques;

– the uses of such "literary" devices as imagery and symbolism in an audio-visual medium.

Arrival. BPN 584901. Colour, 60 min.

In the introductory program, the prisoner wakes up in a village which is architecturally puzzling and impossible to identify. It could be anywhere. He is summoned to meet "Number 2" and learns that he has been abducted because of what he knows. The prisoner must escape, but how? He is taken to Number 2 again, but this time the position is occupied by a different man. The bewildering horror of his situation gradually dawns on him.

Chimes of Big Ben. BPN 584902. Colour, 60 min.

A "matter of time" foils a dramatic attempt to trap the prisoner in his bid to escape.

A, B, & C. BPN 584903. Colour, 60 min.

The prisoner is the subject of an experiment to manipulate his dreams.

Free for All. BPN 584904. Colour, 60 min.

The prisoner stands for election as the new Number 2, but finds that even a candidate for this top position has no freedom of speech.

Schizoid Man. BPN 584905. Colour, 60 min.

Efforts are made to split the prisoner's personality and make him believe he is someone else.

The General. BPN 584906. Colour, 60 min.

Who is "The General"? Only when he can discover the identity of this mysterious, unseen figure can the prisoner prove that knowledge is not wisdom.

Many Happy Returns. Colour, 60 min.

The prisoner escapes and gets back to London, only to find that he is not really free.

Dance of the Dead. BPN 584908. Colour, 60 min.

Death lurks amid the gaiety of a carnival and the prisoner is put on trial when he makes an audacious bid to foil his captors.

Do Not Forsake Me, Oh My Darling. BPN 584909. Colour, 60 min.

The prisoner undergoes an eerie transformation in which his mind and personality are transferred to another man's body.

It's Your Funeral. BPN 584910. Colour, 60 min.

The prisoner is tricked into "discovering" an assassination plot. But who is going to be killed?

Checkmate. BPN 584911. Colour, 60 min.

A queen is the pawn in a grim game of love aimed at breaking the prisoner.

Living in Harmony. BPN 584912. Colour, 60 min.

The prisoner finds himself in a western township, tricked into becoming sheriff. Can he also be tricked into carrying a gun and into killing?

Change of Mind. BPN 584913. Colour, 60 min.

Can science change a man's whole way of thinking? The prisoner is the subject of a sinister plan in which a beautiful girl attempts to transform his mental processes with sound waves and drugs.

Hammer Into Anvil. BPN 584914. Colour, 60 min.

Seeking to avenge the death of a persecuted girl, the prisoner plays a cat-and-mouse game with Number 2, and tricks him into believing that he (the prisoner) is a decoy.

The Girl Who Was Death. BPN 584915. Colour, 60 min.

The prisoner meets a girl who believes they were made for each other, in that he is a born survivor and she is a born killer. A fairy tale with a difference.

Once Upon a Time. BPN 584916. Colour, 60 min.

The prisoner faces ruthless interrogation to make him reveal why he resigned from his top-secret job.

Fall Out. BPN 584917. Colour, 60 min.

The prisoner comes to the end of his nightmarish adventure.

Screen Education With Elwy Yost
The Hero, Parts 1 and 2. BPN 579923 and BPN 579924. Colour, each 30 min.

A two-part study that asks: "Whatever happened to the old-fashioned hero?" Elwy Yost looks at the heroes of the past as they are depicted in both books and movies and attempts to determine where they went and why. See also Section 2, "The Short Story".

The True North

Any program in the series can be used to amplify the study of a particular theme.

The Myth. BPN 009450. Colour, 60 min.

Attempts to discover whether Canada's image as a strong northland inhabited by a brave and hardy breed is justified. Includes such things as: an interview with the "last of the mountain men", Jimmy Simpson, filmed shortly before his death; before-and-after impressions of Canada expressed by Texas businessmen moose-hunting near Thunder Bay; a dramatization of what might happen during a blackout in a modern Canadian high-rise apartment building; and a visit from special guest singer-composer Bill Houston. Hosts are Angèle Arsenault, Barbara Frum, Michael Magee, and Roy Payne.

The Forgotten Woman. BPN 116607. Colour, 60 min.

Examines the role women have played in Canada's history and points out many important contributions made by women that have received little or no attention. Highlights the careers of: Ida van Cortland, the most popular Canadian actress at the end of the last century; Agnes Macphail, Canada's first female MP; and Emily Stowe, who was rejected from medical schools in Canada, but whose efforts contributed to the founding of Women's College Hospital in Toronto. Hosts are Angèle Arsenault, Barbara Frum, Michael Magee, and Roy Payne.

Witness to Yesterday
Mark Twain, Parts 1 and 2. BPN 123932 and BPN 123933. Colour, each 30 min.

Bushy-haired, mustachioed Sam Clemens relaxes in his rocker on the verandah and reminisces about his Mississippi riverboat days. Mark Twain's stories and anecdotes add spice to the conversation. Twain and Clemens together consider the state of humankind, in general and in particular. We get a glimpse of the makings of a humorist, and are treated to a history of the great man's misfortunes with the business of inventing and investing. Alex Trebek stars as Twain-Clemens.

World Religions
Godscape. BPN 007969. Colour, 30 min.

A program dealing in symbolic terms with the pilgrimage of an individual from birth to death. Focuses on critical periods in the life cycle and the basic questions that people have about the human condition. This program could be of particular use when discussing the "quest" theme common in English literature. It is also helpful when discussing the rites of passage so often celebrated and eulogized in the nineteenth- and twentieth-century novel.

4. The Essay and Other Prose

Africa File
BPN 105406 – 105419; 105438 – 105440; 105451; 105452; 105456.

A series that sets out to question the long-standing myths and stereotypes connected with the "dark continent" and to portray the many similarities that exist between North America and the countries of north and west Africa. English teachers can use any of the programs to compare the visual essay, the documentary, and the written essay. The programs also provide thought-provoking themes for discussion and written work. Teachers may wish to use a program from this series as background for a study of Alan Paton's *Cry, the Beloved Country*.

Teachers are referred to the OECA catalogue for titles and descriptions of individual programs. Background materials designed to assist the teacher in preparing lessons based on the programs are also available.

Eighteen of the twenty programs are colour, 30 min. BPN 105406 is 90 min and BPN 105452 is 60 min.

Are You Listening?
Couples Who Are Sharing Responsibilities.
BPN 134905. Colour, 30 min.

Interviewer Martha Stuart talks with a group of couples who are organizing their lives according to new contractual agreements and sharing equally in the responsibilities of homemaking, child-rearing, and breadwinning. The program raises points which will stimulate a classroom discussion about values.

Living Here
Catherine Parr Traill. BPN 582704. Colour, 30 min.

A program that provides useful documentary background for Canadian literature. In 1832 Catherine Parr Traill came from England to Canada. Once here, she began to record the unfamiliar flora and fauna of her new land. Her writings, which include the well-known *Backwoods of Canada* (1855), raised her to the stature of a major Canadian writer.

Speaking of Books
Hugh Garner. BPN 109704. Colour, 30 min.

Hugh Garner discusses his career and his autobiography, *One Damn Thing After Another*, with series host Robert Fulford.

Who Is Tom Wolfe and Why Is He Saying These Things?
Who Is Tom Wolfe and Why Is He Saying These Things? BPN 009455. Colour, 20 min.

Tom Wolfe discusses his style of journalism with Barbara Amiel.

5. Poetry

The Camera and the Song
A series that uses visual interpretations of words and music to explore the relationship between song writers and their work. An examination of the singer and composer as poet is a theme that could b fruitfully explored in class after any of the programs

Mindscape With Dory Previn. BPN 122605. Colour, 26 min.

A program that seeks to interpret Dory Previn's music in visual terms.

Their Kind of Woman. BPN 122610. Colour, 27 min.

Examines feelings and thoughts about women expressed by a selection of musicians and poets.

Murray McLauchlan. BPN 122612. Colour, 26 min.

Explores McLauchlan's lyrics as they reflect his fascination with the Toronto scene.

The Education of Mike McManus
The Laytons. BPN 132117. Colour, 25 min.

Mike's guests Aviva and Irving Layton discuss how a literary couple work together and alone.

Urban Poetry. BPN 132130. Colour, 25 min.

Focuses on two poets with "unpoetic" careers. Terry Rowe, a condominium salesman, and Hans Jewinski, a constable on the Metropolitan Toronto Police force, discuss their poetry and read samples of it.

Haiku
Haiku. BPN 003902. Colour, 20 min.

A program that traces the development of the seventeen-syllable Japanese haiku verse form and gives examples of the form from the work of prominent poets.

Medieval History
To Synge and to Playe: Music and Instruments in Chaucer's Day. BPN 581705. Colour, 30 min.

Uses passages from Chaucer to describe the instruments and customs of medieval musical performances. The passages are illustrated by manuscript art and musical selections of the period. Produced by Instructional Media Centre, University of Toronto.

NFB Programs
Ballad of Crowfoot. BPN 580219. B/w, 15 min.

A film (made by a National Film Board film crew composed of Canadian Indians) that recounts the sufferings inflicted on the Indian people by the white man. Uses illustrations and photographs from private collections and public archives. The film's "narrative" is provided by a theme song composed by filmmaker Willie Dunn. Appropriate for several different grade levels.

Pas de deux. BPN 580279. B/w, 15 min.

Ballet is the inspiration for filmmaker Norman McLaren's experiments with cinematic effects in this program. A master of improvisation in music and illustration, McLaren sometimes exposes the same frame as many as ten times to produce a multiple image of the ballerina and her partner. White-lighted figures dance on a bare, black stage to the remote, airy music of Pan pipes to create a mood of quiet detachment similar to that of *Lines*. Appropriate for several different grade levels.

The Seasons
The Seasons. BPN 581905. Colour, 20 min.

A film, directed by Chris Chapman, that portrays the timeless beauty and drama of nature's changing moods during the four seasons. Produced by Imperial Oil.

Speaking of Books
Eli Mandel. BPN 109706. Colour, 30 min.

A program in which Eli Mandel discusses his books of poetry, *Crusoe* and *Stoney Plain*, with series host Robert Fulford.

Dennis Lee. BPN 125401. Colour, 30 min.

A program in which Dennis Lee discusses the process of poetic creation with host Robert Fulford. They also discuss two of Lee's collections of poetry for children, *Alligator Pie* and *Nicholas Knock*.

Irving Layton. BPN 125405. Colour, 30 min.

Irving Layton talks about poetry, Greece, life, death, and his collection *The Pole Vaulter* with host Robert Fulford.

Margaret Atwood. BPN 125409. Colour, 30 min.

Margaret Atwood discusses her writing in general and her collection of poetry *We Are Happy* with Robert Fulford.

Gwendolyn MacEwan. BPN 125410. Colour, 30 min.

Robert Fulford interviews Gwendolyn MacEwan on the subject of her poetry, old and new, now collected in her book *Magic Animals*.

6. Language Studies

Brave New Words
Marshall McLuhan and Tom Wolfe. BPN 009454. Colour, 30 min.

Journalist Tom Wolfe and Professor Marshall McLuhan discuss literary styles and personalities, jokes, music, and television in a fresh and provocative way.

Breaking the Silence
Breaking the Silence. BPN 105843. Colour, 30 min.

A documentary filmed at the Hamilton Lodge School, Brighton, England. A class of deaf children explain in words and mime what their everyday lives are like and how they are encouraged at school to "break the silence" and get in touch with the hearing world.

NFB Programs
Propaganda Message. BPN 580239. Colour, 15 min.

An animated cartoon film. Discusses the "mosaic" quality of Canadian society and the invisible adhesive called federalism that keeps it all together. Acknowledges the presence of numerous dissenting voices and pays particular attention to the country's most conspicuous conflict, that between English and French. Questions are raised about the function of language in society and its distortion in propaganda.

This Is a Recorded Message. BPN 580281. Colour, 15 min.

An animated film without words, made by projecting hundreds of advertising images in rapid succession. Its aim is to show how seductive advertising stimulates unnecessary consumption and shapes the desires and lives of contemporary men and women.

Challenge for Change
Challenge for Change. BPN 583402. Colour, 30 min.

A program in which three staff members of the *New York Times* – James Reston, Tom Wicker, and Walter Schreiber – look at the problems of "responsibility" and "accountability" in the news media. The film combines interviews with contemporary newsmakers with historic news footage. World issues – war, pollution, conservation, education – are discussed.

Write On!
BPN 152762 – 152773.

A series that provides a striking new way of introducing the principles of good writing to Intermediate students.

The setting for the programs is a newspaper office where young Henry Kent is an apprentice journalist. He is alternately threatened by Morton, the irascible editor, and encouraged by Olivia Newton, a sympathetic colleague. From time to time Henry escapes into Walter Mitty-like daydreams in which he outwits Morton and wins Olivia's affections.

Each episode in the series has a well-defined instructional objective. Throughout the bizarre adventures that beset this trio, the lesson at hand is central to the action. Whether coping with an escaped gorilla or outshooting the Comma Kid in a frontier saloon, Henry and his companions are steadily concerned with an aspect of writing. The medium is entertainment but the message is instructional.

Beginning with a lesson on the use of vigorous verbs and continuing step-by-step through sentence structure, punctuation, usage, and composition skills, *Write On!* demonstrates the essential methods of correct and clear writing in a humorous and dramatic style.

Teachers are referred to the OECA catalogue for titles and descriptions of individual programs. Background materials designed to assist the teacher in preparing lessons based on the programs are also available.

All the programs are colour, 5 min. For the teacher's convenience, the sixty programs in the series have been grouped on twelve tapes (see tape numbers above).

7. Videotapes Suitable for Teacher In-Service Workshops in Senior Division English

The Process of Reading
More Than Meets the Eye. BPN 134850. Colour, 15 min.

Explores the idea that reading is not primarily a visual activity. Reading is a search for meaning, not just the identification of individual letters and words.

An Intelligent Guessing Game. BPN 134851. Colour, 15 min.

Discusses the three kinds of information we use to understand and construct meaning from the printed word. The words themselves, the flow of language, and our prior knowledge of the world all contribute to that understanding. A program that seeks to point out that reading is an *activity* – a sort of "intelligent guessing game".

Bringing the Text to Life. BPN 134852. Colour, 15 min.

Explores some of the ways in which parents and teachers can help children relate the activity of reading to their own lives. Games, chants, stories, poetry, picture books, and drama are all used as sources. Ways in which the psycholinguistic theory of reading can be translated into actual classroom practice are also discussed.

Visions and Revisions. BPN 134853. Colour, 15 min.

Based on the ideas that reading is thinking under the stimulus of the printed page and that how we read a text depends on what we want to get out of it, this program examines the ways in which a single text can yield a number of different readings. Newspapers, dictionaries, picture books, poetry collections, and textbooks are all used to stimulate interpretation and creativity.

Beware the Frumious Bandersnatch. BPN 134854. Colour, 15 min.

Examines the reliability and validity of standardized reading tests, and suggests that such tests are usually too narrow in scope.

Windows Into the Mind. BPN 134855. Colour, 15 min.

Explores the way in which the reader's response to an author's message reveals the reader's own thoughts and feelings.

Some Sample Uses

Videotapes are useful for motivating students, but they can also be used effectively for many other purposes. The examples that follow are sample applications and are in no way intended to limit the uses of the particular programs chosen.

The programs selected can be used to provide background material for a particular unit of study, to bring particular periods in history to life for the students, to introduce various forms of writing, to provide motivation for writing and small-group projects, to develop skills in critical evaluation, to stimulate discussion of a particular topic, and to provide a basis for comparing two or more media of communication. Exploring the most appropriate medium for communicating a specific idea is one way of developing the students' sensitivity and proficiency in the use of language.

1. *Naked on the North Shore* (Naked on the North Shore Series). BPN 131004. Colour, 60 min.

The program presents, through dramatization and song, one man's perception of a small northern community called Old Fort Bay.

This program could be used to involve the students in any one of the following activities:

– The students consider and reflect upon their own community in a personal essay or some other form suitable for personal commentary.

– The students discuss and evaluate the effectiveness of the program as one man's personal commentary.

– The students examine the experience of living in northern Canada with a view to developing a clearer understanding of the variations in "the Canadian experience".

– The students explore the differences between the personal essay in the form of a film made for television and the written personal essay, noting the limitations and advantages of each medium for making personal statements. (Refer to "Comparison Between an Essay in Film and an Essay in Print" on pages 31-32 of the guideline.)

2. *Words, Words, Words: The Absurd World of Eugene Ionesco* (Theatre Arts: Why Can't We Do It Like the Pros Series). BPN 000912. B/w, 25 min.

For a brief description of this program, refer to p. 171.

The teacher may involve the students in any or all of the following activities:

– The students discuss the role of language in their personal lives.

– The students explore Ionesco's concept of drama.

– The students write a short play in the style of the Theatre of the Absurd, or work in groups, with each group composing one short scene in a preplanned sequence of scenes.

– The students write poems or short stories or dialogues on some topic related to Ionesco's theme.

3. *Mindscape With Dory Previn* (The Camera and the Song Series). BPN 122605. Colour, 26 min.

For a brief description of this program, refer to p. 176.

Pas de deux (NFB Programs Series). BPN 580279. B/w, 15 min.

For a brief description of this program, refer to p. 177.

While there are many videotapes that could be used to provide motivation for creative writing, the two selected here are especially effective.

Objective

The objective of this unit is to provide students with the opportunity to write about some aspect of their personal experience. The form may be poetry or prose.

Method

The following approach requires at least two periods and involves a brief homework assignment.

a) The teacher asks questions aimed at making the students aware of personal experiences they could write about.

b) The teacher introduces the videotape segment to be viewed, emphasizing the personal involvement of the writer in the creative process – the need to draw upon oneself and one's personal experiences in the process of producing a piece of creative writing.

c) The videotape segment (which should not exceed five to seven minutes) is played for the class.

d) Each student is asked to jot down certain key words that suggest, from his or her point of view, the particular experience (or some aspect of an experience) that he or she would like to explore.

e) In groups of three or four, the students discuss the experiences suggested by the words that they have selected.

f) Each student writes a poem or an expressive, coherent piece of prose, using the jotted words as a guide. (The student may incorporate as many of these words into the piece as he or she sees fit.) Students should not be striving for a predetermined form, in poetry or prose; rather, they should be encouraged to express their feelings and thoughts in whatever form seems appropriate as the piece of writing begins to take shape. This activity may be completed as a homework assignment.

g) In the same small groups as noted earlier, students read and discuss their writing. Those who wish to revise or rewrite their pieces after the discussion should be encouraged to do so.

h) Some of the students may wish to share their efforts with the class as a whole.

Some Optional Extensions

a) i) Students record a student's reading of his or her own work.

ii) Students record another student's reading of the same work.

iii) Students discuss and evaluate the readings. Does the second student's reading convey the author's intent? Has the author used all the conventions at his or her disposal (paragraph structure; punctuation; capitalization; breaking of lines and arrangement on the page, in the case of a poem) to ensure that the intent and meaning come across as clearly as possible?

b) i) The students develop a piece as a choral reading exercise with the author as director.

ii) The students develop a piece as a choral reading exercise with some student other than the author as director.

iii) The students discuss and compare the renderings.

c) Students interview one another on the background and intention of a particular piece of creative writing.

4. *The Edible Woman* (Explorations in the Novel Series). BPN 117708. Colour, 30 min.

The study of a story in the form of a novel is a traditional and popular practice in the English classroom. A related activity is the study of a story in the form of a film made for television. If the film is a dramatization of a popular novel, it should not be looked upon solely as an adaptation – a transferral from one form to another – but should be explored also as a work in its own right, a work that utilizes a different medium of expression. As a follow-up activity, students can compare the stylistic techniques commonly used in the novel and the film made for television to present a story line. Such a comparison has the additional benefit of highlighting specific aspects of the author's style.

The following exercises, based on one or several viewings of the program, can provide the framework for class discussion, oral reports, or written assignments. The videotape should be made available to students for individual viewing.

a) Examine the scenes involving food and the eating of food in the television program and show how they trace changes in Marian's assessment of herself, Peter, and Duncan.

b) Single out occasions in the program when one's social identity is symbolized by one's use of food.

c) At one point in the program Marian states that "Margaret Atwood gives us figures of speech to describe each other." Identify these figures of speech and determine the extent to which they effectively capture facets of the characters' personalities.

d) Discuss the degree to which the television drama is faithful to Atwood's novel. Where does it succeed? Where does it fail?

The Special Requirements of Business and Technical English Classes

The experience of teachers of students in commercial and technical courses indicates that these students have certain specific learning needs in English. Teachers find that they achieve greater success with students in these courses when they give short writing assignments frequently. The necessity of meeting these students' needs requires that the teacher:

1. recognize the range of proficiency levels in language skills within the class;

2. use a variety of strategies to introduce new skills or to help students master skills that are causing special difficulty;

3. use short-term units whenever possible to give students frequent opportunities to see evidence of progress and to experience a sense of accomplishment;

4. use differentiated assignments that take account of the students' varying levels of language proficiency and that facilitate diagnosis of specific problems;

5. make frequent use of concrete-to-abstract approaches;

6. expand the students' understanding of language by using writing assignments in which students use the forms and skills previously learned for a variety of well-defined purposes;

7. give students the opportunity to consult with the teacher or with fellow students at various points in an assignment.

Many of the learning needs of students enrolled in business and technical English classes can be met through traditional teaching methods involving the whole class. Other needs will be met more effectively through the use of small-group methods.

General Approach

Group work at its best is a teaching approach entailing a shift in emphasis and perspective; it is not a means of dispensing with the teacher's role. Group work is usually effective when the teacher plans lessons and assignments carefully, when the assignments are specific, and when the purpose of each assignment is clear to the students. Classroom procedures relating to seating arrangements, movement in the classroom, the assignment of responsibilities to group members, and other such routines need to be firmly established and monitored. The method is demanding in that it requires the teacher to move continually yet naturally from group to group to assess progress, to encourage and make suggestions, and to help individuals in the group. Used with imagination and common sense, small-group methods can enrich the program and provide a means of effective learning.

Specific Advantages

1. Personalizing student-teacher relationships

When students are working in small groups, the teacher is able to work with the individual groups on a more personal basis. The small-group approach helps the teacher to discover each student's interests or hobbies in a natural way, and the teacher is able to build on these interests in later assignments, especially in those relating to the development of writing skills.

2. Designing follow-up materials through the diagnosis of needs

Small-group activities give the teacher an opportunity to use diagnostic approaches somewhat different from those appropriate to a class-wide lesson. Ideally, small-group activities will allow the teacher to identify specific needs and design appropriate follow-up materials for each group.

3. Using differentiated assignments

By using a variety of assignments, the teacher can work on specific skills with the students who most need them. For example, in the "contract" approach, groups of students can work with varying degrees of independence, giving the teacher more time with students who need special assistance.

4. Motivating the students to write through talking

Talking about a topic is often an important step towards writing about it. Talking helps students to clarify their ideas and make some of the ideas discussed their own before they face the more difficult task of expressing them in writing. The small group provides each student with more opportunities to talk than he or she would have in a class-wide discussion. Role-playing and other techniques such as those used in dramatic arts can also help students to move from confidence in their speaking ability to confidence in their writing ability.

5. Motivating the students to write through projects

In small-group work, a variety of oral activities may be used as spring-boards to writing. The teacher may find it desirable to use short assignments frequently, each tailored to a specific and clearly defined purpose. Part of the time, the writing assignment may serve a double purpose: to give the students an opportunity to learn a skill and at the same time to make a specific contribution to a practical group project. For example, students may be asked to write business letters asking for information needed by the class for the study of a specific topic. This type of exercise focuses attention on specific skills and at the same time allows the student to experience the sense of satisfaction that comes from successfully completing a practical task. Activities should often be regarded as opportunities for practice, not for assessment. Students should be allowed to select the best samples of their work and to polish the pieces of writing that are going to be graded. Some approaches to peer-group evaluation are outlined on pages 87 to 89 of the guideline.

6. Encouraging growth through evaluation

Group work encourages the practice of ongoing evaluation. By working closely with others on a group task, each student receives immediate evaluation of his or her work. The students may also benefit from the social interaction in small-group work. When students work in teams towards a common goal and share problems and successes, the peer group is given a potentially constructive role. (For suggestions on criteria by which the effectiveness of group work may be evaluated, refer to pages 34 and 35 of the guideline.)

From Observation and Word Study in Poetry to Writing: A Unit on Imaginative Writing

Objectives

This unit has been designed to provide students with an opportunity to:

1. further develop the skill of writing a precise, accurate description from observation;

2. write imaginatively on a topic that interests them and that forms part of their experience (this unit capitalizes on students' interest in cars);

3. increase their skill in recognizing the effective use of strong, precise verbs and nouns in poetry;

4. apply the principles of effective diction in varied writing assignments that focus on the use of precise, vivid nouns and verbs.

The Topic

In treating a topic like cars which has traditionally been associated with male-oriented values, the teacher should make every effort to lead students beyond stereotyped perceptions; the focus of the discussion should not be allowed to drift unconsciously to a male perspective. In helping students avoid stereotyped perceptions of cars and their functions, the teacher should ensure that a range of aspects and associations is explored. These could include the following: the car as status symbol; the car as machine; the car as aesthetic object; the car as a tool of industry; the car as organizational system; the car as a means of transportation; the car as a source of adventure; the car as financial burden; the car as a source of power; the car as scientific discovery and invention; the car as a source of danger and destruction; the car as imaginative experience.

Method

1. From observation to writing

a) Choosing words that describe accurately and vividly
Students may be asked to bring to class pictures of cars that they find particularly attractive, or the class may simply discuss the features of the "ideal car". As the discussion proceeds, the nouns and verbs that most effectively describe these features are recorded on the blackboard or, preferably, on large sheets of chart paper or newsprint which may remain on the bulletin board for reference until the unit is well under way.

b) Writing the description
Once a good list of strong sensory words has been compiled, the students are asked to construct a mental image of their ideal car, making reference to the words listed. They are then told to imagine that the car has been stolen and that they have been asked to provide the police with a written description, giving all pertinent physical and factual details. Students should strive to make their descriptions as clear, as accurate, and as complete as possible, relying on the use of precise nouns and verbs. The suggestion that they would be expected to mention the make of the car, the year, and the licence number should not be made; peer markers may note these omissions in the evaluation of the report-descriptions.

c) Reading and evaluating the descriptions
Working in groups of five or six, the students read and comment on each other's descriptions. (Before the reading begins, the teacher and students should co-operatively determine the criteria to be used by the peer evaluators.) When all the students have read and commented on all six papers, the two best descriptions in each group may be read to the class by someone other than the authors.

d) Writing the second draft
With some guidance, students can readily detect the weaknesses in their description-reports: the failure to include pertinent bits of information, lack of precision in describing certain aspects, and so forth. When students have noted these weaknesses, they are ready to write a second draft. These drafts may be evaluated by the teacher and placed in the students' folders of writing assignments.

2. From word study in poetry to writing

The poems

The following groups of poems on the theme of "wheels" are particularly appropriate because they approach the topic from a number of different vantage points and reflect a range of attitudes and experiences.

Group 1: Wheels as fun and adventure

Alden Nowlan	"Saturday Night"
Thomas Gunn	"On the Move"
Robert Davies	"Leather-Jackets, Bikes and Birds"
A. M. Klein	"Filling Station"

Group 2: Wheels as danger and destruction

Karl Shapiro	"Auto Wreck"
James Reaney	"Klaxon"
Eldon Grier	"Bury Me in My Cadillac"
Theodore Roethke	"Highway: Michigan"

Group 3: Wheels as obsession and power

Louis Untermeyer	"Portrait of a Machine"
Gregory Corso	"Last Night I Drove a Car"

Procedure

a) The teacher reads the poems in group 1, or the students, working in groups of five or six, take turns reading the poems aloud so that they may hear and feel the forceful words. After each reading, the students consider the main statement of the poem and the poet's motive in writing the poem. Then the students analyse the poetic devices that make the main statement interesting, and identify the ways in which these devices reinforce the poem's central theme. Without labouring the point, the teacher directs the students to a close examination of the poet's choice of words; the focus here should be on the use of precise, concrete nouns and verbs and the contribution that these words make to the poem's descriptive power and overall effectiveness. The structure of the poems should also receive some attention, but the teacher should not conduct too detailed an analysis.

The students may add some of the forceful words found in the poems to their own list or report, as well as to the class word list begun in the previous writing period.

b) When all the poems in group 1 have been discussed and analysed, the students (with guidance from the teacher, if needed) select writing assignments from the list given at the end of this unit. Since the focus is on the use of forceful, sensory words, the students should be encouraged to draw upon a variety of sources in their search for appropriate words – the class vocabulary lists, the poems, the thesaurus, ads in magazines, and so forth. The students may read and evaluate one another's assignments following the procedure suggested in part 1 of this unit (see point (c), p. 186).

c) Working in groups of five or six, the students take turns reading the poems in groups 2 and 3 aloud so that they may hear and feel the words and rhythms and experience their impact. Before the reading begins, the class co-operatively determines the direction that the analysis of the poems should take and draws up a list of questions to be answered by each group: How has the poet created a sense of violence and destruction? Which poem in the group has the most violent atmosphere? How has the poet created this atmosphere? As in point (a) above, the importance of the nouns and verbs should be emphasized. Once all the groups have discussed the poems and recorded their responses, one student from each group reads one or more poems to the class prior to the class discussion of the group responses.

d) The students select writing assignments from the list that follows or devise assignments based on the topics in the list. If the students compose ads or advertising copy or write different kinds of poetry, the teacher may find that displaying the writing encourages students to write more willingly and more carefully. Each student should have the freedom to select the assignment that interests him or her most. Although this freedom of choice makes the task of the peer evaluators more difficult, it also makes it more interesting.

Suggested Assignments

Each student should try to complete at least *six* of the following assignments designed to encourage imaginative writing:

1. Compose an ad for a van or a car. Consider the type of magazine in which the ad will appear.

2. Write the dialogue that might take place between two car enthusiasts. (Have them talk about the type of car that you are most interested in.)

3. Arrange to view the film *Wheels, Wheels, Wheels* (Holt, Rinehart and Winston, colour, 10 min). Then write a poem about an experience you have had with "wheels".

4. Write an eye-witness report of an accident at Mossport or some other famous racing track. (You may draw upon your experience, TV viewing, and/or imagination.)

5. Write and tape a radio advertisement for your favourite car or van. Consider the audience to whom you are speaking.

6. Write a poem in a specific form (e.g., cinquain, haiku, tanka) on the subject of vehicles. You might try to capture some specific experience or emotion (e.g., what you feel and think about when driving a motor bike on a warm summer evening).

7. Suggest a sensory verb for each of the following vehicles: bicycle, rickshaw, limousine, taxi, van, half-ton truck, motorcycle, snowmobile. Then write a free verse poem describing each vehicle in action.

8. Write "I wish . . ." poetry (refer to *Wishes, Lies, and Dreams* by Kenneth Kock [Vintage Books, 1970]) on the topic of cars.

9. Write a letter to a car dealer in another city ordering a specific part for your car.

10. Play a game of scrabble using only words related to cars. Make a list of the words at the end of the game.

Introduction

Report-writing, a specialized form of communication entailing specific skills and expertise, has become increasingly important in business and industry. Some of the important points of style already taught in English composition, especially in connection with expository writing, are applicable to report-writing. At various points in the unit, however, such aspects as effective paragraph structure, sentence variety, appropriateness and precision of diction, and conciseness – all vital concerns in report-writing – will need to be re-emphasized. The writing of abstracts or summaries, various methods of documentation, and the preparation and use of charts, graphs, and tables should be taught in as much depth as seems appropriate.

The formal report unit may be given a more ambitious treatment in Grades 12 and 13. Teachers of business education and technical subjects may be invited to co-operate with the English teacher on such a unit, sharing the teaching, the supervision, and the evaluation of the project.

Objectives

This unit has been designed to provide students with an opportunity to:

1. read technical reports as well as selections from longer technical works in order to develop an appreciation of the essential qualities of technical writing: conciseness, objectivity, accuracy of information, appropriateness of style and presentation;

2. become familiar with various types of reports and develop a thorough understanding of the distinct function and features of each type;

3. determine and apply, in a variety of assignments, the basic principles of effective report-writing.

Unit 1: The Eye-Witness Report

One of the objectives of this unit is to bring home to students the need for and importance of careful observation.

Suggested procedure

a) The students are asked to assume that they want to work as reporters for a newspaper or radio station. As a test of their potential, they are asked to write for the newspaper or radio audience a report of an event that they will witness. In small groups or as a class, the students discuss: (i) the importance of careful observation; and (ii) the features of this type of report (content requirements, length, style, and point of view).

b) The students view a short film of a fire or other dramatic happening, or observe an event such as a parade or official opening ceremony (the teacher could make whatever arrangements are necessary). Each student writes a report of the event for the medium of his or her choice (newspaper or radio).

c) Working in groups of four or five, the students read their reports and select the one they find the most effective, writing down the reasons for their choice. One student from each group reads the selected report and the group's comments to the class. When all the selections and comments have been heard, the class selects the best report.

d) Copies of the selected report are distributed to the class so that its merits and features may be more closely examined. In the course of this discussion, the principles of effective report-writing are defined and recorded on the blackboard.

Follow-up activities

a) The students discuss orally or in writing why it is important for a report writer to know as much as possible about his or her audience.

b) The students draw up a list of words and expressions that form part of the technical vocabulary of a particular hobby, occupation, or area of study (e.g., music, accountancy, chess, mathematics, football, C. B. radio). The students should be prepared to define the terms and discuss their meanings. They could also identify the terms that are appropriate for use with a general audience.

Unit 2: A Report on an Article in a Technical Journal

The procedure described in this unit could be easily adapted for other materials – selections from technical works, pamphlets, research papers, or entire books on technical subjects.

Suggested procedure

a) Copies of a suitable article (the teacher should make sure that permission to use it has been obtained) are distributed to the students. The students are told to read the article and to imagine that they are required to write a report on it for an employer who does not have time to read it. The length of the report should be specified.

b) The students, working in small groups or as a class, discuss the following aspects of the report: content (the information it should contain); general approach (including suitable formats); and style (including point of view). The importance of thoroughly understanding the material should also be noted.

c) Working independently or in small groups, the students write the first draft of the report.

d) After the teacher or a writing partner has read the first draft and commented on it, the student revises the report (provided he or she thinks a revision is necessary), and writes or types the final draft. The report may be submitted to the teacher for evaluation. (If the report is to be evaluated, the criteria to be applied in the evaluation should be discussed with the students before the report is written.)

Follow-up activities

a) The students choose a specified number of articles (or other materials included by the teacher) from an annotated list and write reports as directed by the teacher.

b) The students read two published reports on a book, research paper, or article, and write a report comparing the two assessments.

c) The students read a well-known work in the field of technical writing (classics such as Aristotle's "The Egg and the Chick" and Herodotus' "Flood Control" are suitable essays that may be suggested) and write a report for someone who has not read the selection.

Unit 3: The Form Report

Suggested procedure

a) Samples of printed forms are shown on the overhead projector or distributed to the students for class study and discussion. If possible, the teacher should include report forms used by local firms and by the school or board office among the samples examined. The range of use and the advantages of printed forms in business and industry are discussed with the class.

b) Copies of completed forms are distributed to the class for detailed examination. The students discuss the importance of such factors as accuracy, completeness of information, and legible handwriting (if applicable).

c) Copies of a report form and a memorandum containing information related to the form are distributed to the students. The students complete the form using the data provided in the memorandum.

Follow-up activities

To prepare for these follow-up activities, the teacher rewrites a good report, deliberately inserting inaccuracies and poorly worded sentences to highlight the principles of effective report-writing.

a) The students, assuming the role of office supervisors, criticize a poorly prepared form report.

b) The students, assuming the role of editors, rewrite a poorly prepared form report.

c) When the students have completed either (a) or (b) or both, they may examine the original report, noting the qualities that make it effective.

Unit 4: The Letter Report

Many reports are written in letter form, especially in professional fields; doctors, lawyers, and accountants, for example, usually report their findings in a letter to clients or other specialists. Since many of the students will be familiar with such letters but will not have thought of them as "reports", the teacher might find it particularly helpful to introduce the unit with a discussion of this type of letter report.

Suggested procedure

a) The students examine two or three sample letter reports. The advantages of the letter format are discussed; for example, it affords more flexibility than a printed form and encourages the use of a more personal tone.

b) The students discuss the organization of the letter. Although, as already noted, this form allows considerable flexibility, it usually comprises the following elements, in the order indicated:

i) an opening paragraph making reference to the communication (or verbal request) that initiated the report (such a reference should make mention of the date of the communication or request and of the person who issued it, if the report is addressed to a third party);

ii) the report itself (this section should indicate the limits of the investigation, and should include all relevant facts and findings, as well as their sources, where applicable);

iii) a concluding paragraph presenting conclusions and recommendations.

c) Each student writes a letter report using data provided and following the organizational pattern outlined above. The teacher may design a variety of assignments or use the sample assignment given below.

Sample letter-report assignment

Imagine that you are a trouble-shooter for a company that manufactures pumps. A serious breakdown has occurred in one of your pumps which is installed in a factory in Thunder Bay. You rush to the factory and inspect the pump. Write a letter to your maintenance manager in which you explain the problem, recommend remedial action, and ask for any necessary replacement parts. (You will need to find out something about pumps.)

Follow-up activities

Teachers may use the following assignments as given, or they may adapt them to the specific needs of their students.

a) As a member of the student council of your school, you are asked to evaluate two student report forms (the teacher will need to design these or obtain actual samples). Both have been recommended for adoption in your school. Write a letter report to your principal.

b) As the secretary of the student council, you receive a letter from a council in another city asking for information on accommodation facilities and rates for visiting students. You are informed that fourteen students and three teachers will have to be accommodated in a central location for a period of four days. Write a report letter, supplying all the necessary information.

Unit 5: The Formal Report

The focus of this unit is on developing the students' ability to write a concise formal report on a single topic. The unit involves the students in a major project. The teacher could decrease the amount of classroom time required for the project by specifying the topic and providing the raw data. Then the students could bypass the information-gathering stage and start writing their formal reports immediately. An appropriate topic would be "Work Opportunities in the Community".

Suggested procedure

a) The teacher distributes copies of a simple, relatively brief report. The students read the report and then discuss each section: the opening paragraph; the body, containing the details and factual data; the concluding paragraph, presenting recommendations and conclusions.

b) The students select a subject for a report from a list provided by the teacher, or suggest a subject themselves. Each student submits to the teacher a one-page proposal for his or her project. The teacher establishes dates for the submission of progress reports and for the completion of the project.

c) The teacher returns the proposals to the students with his or her comments. Depending on these comments, the students proceed with their research for the report or alter their proposals. The revised proposals are submitted to the teacher for approval.

d) The teacher arranges to confer briefly with each student once every two or three days. Progress reports are submitted according to the schedule established earlier. The teacher quickly skim reads these to see if special help is needed by individual students.

e) A class session will need to be held at the appropriate time to discuss problems encountered by the students as well as the technical details involved in the preparation of the report (e.g., the information required on the title page, the use of graphs, tables, or charts, and methods of documentation). If the work is to be evaluated, the criteria to be used should be established before the report is written.

Follow-up activities

Teachers may use the following assignments as given, or they may adapt them to the special needs of their students.

a) Write a proposal and a full report on a topic of your choice. The report should contain:

i) a title page

ii) a letter of transmittal (attached to the top of the report)

iii) a table of contents

iv) a summary (abstract)

v) the body of the report (the facts and their implications)

vi) a bibliography or reference section

vii) appendices (if applicable)

You might consider the following subjects:
- Automobile accident statistics in your city
- The credit and collection policy of a department store
- The laws pertaining to heavy trucks on city roads and highways
- A study of livestock quotations from the public stockyards and their implications over a period of time
- The ways in which recent graduates from your school are required to use language in their jobs

b) Conduct a study of the popularity of certain television shows among high school students. (Variations might include a study of the reading habits of students, a study of their hobbies, and a study of their tastes in music.)

Draw up a questionnaire that will enable you to gather data from a wide sampling of students in your school. Analyse and tabulate the data. Prepare a report in which you present the data in both bar-graph and tabular form. Include a statement of your purpose and other optional elements you feel are pertinent. A copy of your questionnaire should be included as an appendix or as an integral part of the body of the report.

c) Choose a subject that you think will be of interest to the class and write a one-page proposal outlining your plans to prepare a ten- to twelve-minute informative report for presentation to the class. When you have received the teacher's approval, prepare the report (keeping in mind that the information will be presented orally) and present it to the class.

d) Gather data on a topic of interest to the class and present them in two of the following forms:

– a pie chart
– a table
– a bar graph
– a flow chart

Be prepared to discuss and interpret the information presented.

e) Write a clear explanation of one of the graphic aids used in (d).

Suggestions for Projects to Be Undertaken in Co-operation With Teachers of Technical and Business Education Classes

It is important for teachers of English to keep themselves informed of the work being done by their students in business education and technical subjects. Whenever possible, projects should be planned, supervised, and evaluated by the teachers co-operatively.

Report assignments afford a good opportunity for interdepartmental co-operation. The technical or business education teacher can instruct the class in the use of graphs, charts, and tables; the English teacher can deal with the format and language of the report. The provision of orientation and resource materials may be a shared concern.

Teachers may find the following project suggestions useful.

1. At the beginning of the year, the teachers and students create a business with a name. All the students in the class become employees. The special interest of each student is determined, and the student becomes the firm's specialist in that area. Assignments are designed so that each student is given the opportunity to contribute his or her specialized knowledge to the project. (The first assignment might be to write a letter of application for a position with the firm.)

The teachers who teach the students English, business education, and technical subjects plan the project, the various assignments that form part of it, and the evaluation of these assignments. The teachers teach one another's classes when appropriate, or co-operate in such matters as interviewing students for positions, preparing memos for assignments, and evaluating the students' work.

2. The teacher of technical education asks the students in his or her class to write a one-paragraph description of a piece of equipment to accompany a drawing. Before the students begin work on the assignment, the English teacher discusses with the students the techniques of technical descriptive writing. The description is evaluated by both teachers, each focusing on aspects related to his or her discipline.

3. If the students are involved in work programs during the school year, the teachers may assign a report to be submitted at the end of the work program. The teachers involved can evaluate the reports co-operatively, each from the point of view of his or her particular discipline.

Objectives

This unit has been designed to provide students with an opportunity to:

1. deepen their understanding of the basic structure of the business letter by exploring in detail the form and function of each of its several parts: the heading, the address, the salutation, the body, and the complimentary closing;

2. examine two letter formats used in business, noting the particular stylistic features that characterize each format as well as the reasons behind them;

3. examine a wide variety of sample business letters in order to (a) gain a general idea of the tone and style of business letters and (b) develop sensitivity to the ways in which tone and style are adapted to the specific audience and purpose of a business letter;

4. apply and practise the principles learned in the course of the unit by writing business letters for a specific audience and purpose.

Materials

The teacher will need to obtain a wide variety of sample business letters, both handwritten and typed. The letters may be prepared for use on the overhead projector.

Introductory Study and Discussion

a) The structure of the business letter

The teacher distributes copies of typed and handwritten business letters (or displays sample letters on the overhead projector) and draws attention to the structure of the business letter by identifying its various parts: the heading, the address, the salutation, the body, and the complimentary closing. The students then examine and discuss each of these parts in detail. The approach to this introductory discussion will vary according to the grade and background knowledge of the students.

b) Possible formats

The students note that the sample letters follow one of two formats:
– the indented format with closed punctuation; or
– the semi-block format with closed and open punctuation.

The teacher should point out that the indented style with closed punctuation is used for handwritten letters only because of the time and cost involved in setting up such letters for typing in an office. The use of punctuation in the two formats should be discussed in detail.
In order to examine differences between the two formats more closely, a student, or students, may be asked to set up letters in the two styles on the blackboard, paying careful attention to spacing and alignment of items. The other students may carry out the exercise in their notebooks.

c) The tone and style of business letters

Using a number of sample letters, both good and mediocre, the students next turn their attention to the tone and style of business letters. Through discussion, they first attempt to define the tone of business letters (i.e., the tone commonly used in business letters), then go on to identify the features that characterize this tone (mode of address, point of view, sentence structure, vocabulary, use of data, and degree of formality). Following this analysis, the students examine the sample letters once more, focusing on variations in tone. They discuss the importance of keeping the audience and the purpose of the letter in mind, noting that both tone and vocabulary must be adapted to the reader and the situation. Acceptable salutations and complimentary closings, as well as such details of style as the use of abbreviations and numerals, may also be explored at this stage.

d) The appearance of business letters

Using a sample of a poorly structured, poorly spaced, and generally untidy letter, and a sample of a carefully structured, well-spaced, and legible letter, the teacher has the students discuss the impact of the two letters on the recipient. The importance of rewriting the letter until it is neat and attractive in appearance, as well as effective in organization and expression, should be established. The need to proofread to ensure that no errors have been overlooked can be demonstrated through the use of a sample letter containing three or four minor but confusing errors. (A misplaced modifier or comma can provide a humorous demonstration of the value of proofreading.)

Unit 1: The Letter of Invitation

Suggested procedure

a) Determining the content

A real situation should be chosen so that the students may feel that they are writing to a real person and for a real purpose. For example, the students may decide to invite a business person or professional from the community to speak at their school. The practice of distributing a memo of instructions to the students may also add to the interest of this unit of study.

In discussing the body of the letter, the teacher and the students may draw up a formula for content organization such as the one given below.

Paragraph 1 – State the request briefly and indicate why you have chosen to invite this particular person.

Paragraph 2 – Provide pertinent information about your association or organization and the meeting at which the person is to speak (specify the date and the time). Propose a subject for the address, explaining your choice.

Paragraph 3 – Ask for a reply within a reasonable period of time. Specify the period.

b) Determining the appropriate style

In the discussion on style, the importance of time, and ways of achieving the appropriate tone, should not be overlooked. The use of an appropriate level of language and variety in sentence structure are other features for study and discussion.

c) Writing the letter

Working in small groups, the students write the letter of invitation to the individual selected.

d) Sharing, discussing, and evaluating the letters

The students read all the letters and discuss their merits, then select the one they consider the most effective. Copies of this letter are distributed to the students so that they may examine its features in detail. The final draft of this letter may be copied onto school stationery. The students should practise the correct addressing of the envelope.

As an alternative to evaluation by the teacher or students within the class, students in another class could be asked to evaluate the letters and record their comments in memoranda. These comments may be discussed in class. (Memoranda commenting on the students' work may be kept for ongoing evaluation.)

Follow-up activities

1. Students may write a letter thanking the speaker, using the same procedures but a different letter format. The students should be told that in this type of letter the writer is expected to comment briefly on the address (reference may be made to the aspects of the address that the particular audience found most valuable or most interesting).

2. A class of students may place an announcement in a school bulletin stating that they are willing to write various types of letters for extracurricular organizations such as the student council.

Unit 2: The Letter of Complaint

Suggested procedure

a) Establishing a base for the unit

Before writing letters of complaint, students need to discuss situations and attitudes that lead to complaints from customers. Students may share experiences they have had or that their friends or relatives have had. The teacher should guide discussion to the part played by attitudes and language in such situations. Sample letters, both good and poor from the standpoint of tone and language, can provide helpful starting points for this introductory discussion.

b) Determining the content

The teacher distributes copies of a memorandum outlining a situation that calls for a letter of complaint; for example:

> On (date) you purchased a pair of shoes for which you paid $59.95. After you had worn them three times, the soles began to come apart. You took the shoes back to the store, but the clerk refused to make any adjustment, insisting that you must have damaged the shoes in some way. Write a letter of complaint to the manager of the store.

Working in small groups, the students arrive at a "formula" for the letter:

Paragraph 1 – Introduce the problem with a general statement about the nature of the complaint.

Paragraph 2 – Give specific details about the purchase and the problem.

Paragraph 3 – Outline the action that you feel should be taken.

c) Writing the letter

When the best formula has been selected, the students compose the letter, individually or in small groups.

d) Sharing, discussing, and evaluating the letters

The students read and discuss one another's letters, then select the one they consider the most effective. Each student is given a copy of the letter for future reference.

Follow-up activity

The teacher distributes copies of a memorandum instructing the students to write:

a) a reply proposing an adjustment;

b) a reply refusing a refund or adjustment.

The procedure outlined for other letters may be followed. Students need to consider carefully their choice of words and the tone of the letter refusing an adjustment.

Suggested assignments

1. Three months ago you purchased a set of cooking utensils with an oil company credit card. You paid for the purchase the following month when you were billed. One month later you received another bill, which you ignored. Two weeks later you were sent a request for payment. You telephoned the head office of the oil company in Toronto and, after a lengthy telephone conversation with the assistant credit manager, were assured that your account was cleared. The charge, you were told, belonged to someone whose credit card number was similar to yours. Today you have received another bill in the mail for the cooking utensils. You are annoyed. Write a letter to the head office, sending it to the attention of the assistant credit manager.

2. You are the assistant credit manager at the oil company. Write an answer to the letter, apologizing to the customer.

3. Last summer you worked as a camp counsellor. Two weeks after you returned home you received your salary for the month of August. Instead of receiving the $575.00 you were expecting, you received only $535.00. Write to your employer explaining the situation and requesting an adjustment.

Unit 3: The Letter of Application

General approach

Some of the suggestions outlined in the preceding units may be used in the study of the letter of application. Copies of letters of application and résumés should be provided to help students identify and examine the features that make a letter of application effective: attractive appearance; appropriate tone and language; varied sentence structure; the inclusion and effective development of statements that (a) communicate the applicant's understanding of the requirements of the position, and (b) convincingly demonstrate his or her suitability for the position by virtue of education and experience.

The importance of the résumé, the details it must include, and the various ways in which such material may be organized should be explored early in the unit. Many Senior English composition texts include a section on the letter of application and the résumé.

The students may practise writing the résumé first. They should be made aware that more than one draft may be necessary, and assured that they may keep copies of their résumés for future use.

The letter of application written in response to an advertisement

a) The students are asked to bring advertisements describing positions for which they would like to apply. (The local newspaper, magazines, and Manpower offices are ready sources.)

b) Working in small groups, the students draw up "the formula" for a letter of application; for example:

Paragraph 1 – Identify the position for which you are applying and the source from which you learned about it; make a statement to the effect that you are interested and qualified.

Paragraph 2 – State your strongest qualification, relating it to the specified requirements of the position.

Paragraphs 3, 4 – Develop a description of your other qualifications, relating them to the needs mentioned in the advertisement. Convey your confidence in your ability to carry out the tasks described and to fulfil the expectations of your employer.

Paragraph 5 – Request an interview and indicate when you would be available for one. (Give a telephone number at which you can be reached.) Indicate also when you can begin to work. End on a positive note. (Enclose your résumé with the letter.)

c) Each student writes the first draft of a letter of application in response to the advertisement or job printout he or she has selected.

d) A reading partner reads the letter and records his or her comments in a memorandum. The students rewrite the letter, if necessary. The final draft is put in the addressed envelope together with the résumé and given to the teacher for reading or evaluation. (If the letter is to be evaluated, the criteria should be discussed with the students before the final draft is written.)

The unsolicited letter of application

a) Students should be made aware that many positions are filled without their having been advertised. The considerations that prompt people to apply for a position with a firm that has not advertised an opening should be discussed. For instance, some of the students may have very specific ideas about the kind of organization that they would like to work for. The students could discuss how they would go about writing a letter to such an organization inquiring about the availability of work.

b) Each student receives a memo outlining a situation that calls for the writing of an unsolicited letter of application. Working in small groups, the students draw up a "formula" for the letter; for example:

Paragraph 1 – Arouse the reader's interest by stating your strongest qualification and relate this to your interest in a position with the firm.

Paragraphs 2, 3, 4 – Explain your interest in the firm more fully, showing that you are familiar with certain aspects of its operation. Set out your strong points in detail. Identify the specific function that you could perform (or area in which you could contribute).

Paragraph 5 – Request an interview and indicate when you would be available for one. Conclude on a positive note. (Include a résumé with your letter.)

c) The students write the first draft of the letter. The concluding steps described in the previous unit may be followed. Each student should write several letters of application during the Senior years. Representatives from business, industry, and Manpower can be invited to address the class and to explain the importance of letters of application.

Follow-up assignments

1. Write an unsolicited letter of application to a local firm asking for part-time employment.

2. Write a letter to the editor of a newspaper on a matter of concern to you.

3. Write a letter to your insurance company, giving full details of an accident involving your car.

4. Last summer you worked as a foreman on a local farm. Write a letter of reference describing the strong points of one of your ex-employees who is applying for part-time work in a local store.

For further suggestions on the letter of application, the teacher is referred to the section "The Letter of Application, the Résumé, and the Job Interview", p. 222. The section "Classified Advertisements" on p. 221 may also be of interest.

The Business Review Board: An Individualized Writing and Speaking Project Based on Simulation Activities

Introduction

The possibilities for writing and speaking activities within a simulation format are almost limitless. The format used in this unit aims to acquaint students with practical business procedures through exposure to situations and transactions that reflect actual business practices. The format and the situations used may be modified to suit the needs of the students. An obvious advantage of the simulation approach is that it allows students to learn and practise procedures in situations that are as near as possible to the kinds of situations they will encounter in the real world of business. Most students learn readily in this kind of context – one in which they can see connections between procedures and transactions and in which they can respond to the situations in which these are rooted.

The simulation approach also allows for a wide variety of activities within a unified framework. Once the project is under way, the teacher is free to work with individual students or small groups in the classroom.

General Approach

The writing assignments undertaken in the course of the project include memoranda, reports, letters, résumés, minutes, an editorial, a newspaper article, advertisements, and interviews. As part of the project, small groups of students could produce posters outlining the characteristic features of these forms of written communication (see Student Reference Sheet, pp. 208-209). The project should actually begin with a study of models of these forms of writing. Practice in interviewing would also be helpful. (Teachers may wish to consult the ministry guideline *Communications and Business Procedures, Senior Division* for resources.) If feasible, the project should be a co-operative venture involving the English and Business Education departments and possibly members of the business community.

Students carry out the various project assignments individually or in small groups. During most of the unit, only a limited number of students work on the project at any one time; the other members of the class proceed with other assignments. The project may be expanded or shortened, and requires anywhere from two to four weeks of class time.

The project takes the form of a series of predetermined and interrelated activities, conceived as two sequences (see Sequence of Transactions A and Sequence of Transactions B, p. 201). The sequences are designed so that each activity precipitates or leads into the activity that follows it. Since each activity is undertaken by one group or individual, each group or individual is given an opportunity to act in response to the move made by the previous group or individual. When the entire series of activities has been completed, the class becomes a Business Review Board which reviews in sequence all the activities (written assignments are duplicated and circulated), and makes suggestions for improvement. The teacher may wish to form an executive committee of the Business Review Board that meets periodically during the project to monitor progress. At the conclusion of the project, the teacher may decide to have the Business Review Board grant a special certificate or other award to participants who have made "an outstanding contribution to the business community".

The role cards, designed for the use of the students who are assuming the various roles, supplement the two sequences of transactions by outlining in detail the specific activities to be undertaken by each "character". They also give completion dates for the assignments or transactions within the sequences. For example, if a letter is to be delivered by March 5, it should be in the hands of the intended recipient at the beginning of the class period represented by March 5. The class period in which students start work on the simulation project is "dated" March 1, the second March 2, and so on. Thus the internal time sequence of the simulation remains intact, even if only a limited number of periods are allocated to the project each week. Activities not completed in class are assigned as homework if deadlines require it.

All written materials that have served their purpose in the project are duplicated and filed by the secretary of the Business Review Board until the concluding general meeting.

The two activity sequences, the Organization Chart, and the List of Roles should be posted in the classroom for reference.

Some Specific Suggestions

1. Selection of roles
Usually the teacher could simply ask the students to draw role cards. In this project, however, some of the roles are more demanding or more specialized than others. The teacher may wish to discuss with the students the specific requirements of each role and to try to match these to the special talents of the students. (For example, John has shown special skill as an illustrator and would, therefore, be a logical choice for the role of advertising consultant.) An alternative is to divide the class into groups and have each group choose roles from a selected batch of role cards. In this case, the teacher could arrange the cards ahead of time in appropriate sets according to the organization chart, and prestructure the membership of each group to ensure a good mix of student talent.

2. Absenteeism
It is important that students be made aware of the necessity of adhering to deadlines. The problems resulting from absenteeism may be alleviated by appointing an "understudy" to each role. The names and telephone numbers of the understudies should be posted in the classroom.

Name	Role	Understudy	Telephone No.
John Smith	Editor	Mary Douglas	897-1251
Joan White	Personnel Manager	Joe Black	445-3278

The student who will be absent is responsible for phoning his or her understudy and explaining the assignment. The understudy completes the activity for the delivery date and may be given a bonus for extra work. In an emergency, the teacher may have to fill in.

3. Modification of the project
The project can be modified to suit the number of students or their individual talents; for example:

a) The project can be expanded by adding more job applicants, "action-line" letter writers, or reference letter writers.

b) The project can be expanded by giving the Advertising Consultant a staff of commercial artists and/or copy-writers who submit advertisements for the car sale mentioned in the activity sequence.

c) The project can be expanded by building in a third sequence of transactions and a third business concern.

d) The project can be reduced by eliminating some of the letter writers.

e) With a very large class, the entire simulation project could be repeated. Half the students could work on a companion project or parallel simulation. Such an approach would create the basis for meaningful comparisons of written assignments as a concluding exercise.

f) The work loads could be reduced by making *two* students responsible for the activities of *one* role.

4. Companion projects and activities
The following are suggested activities for students who are not participating in the simulation at any given time:

a) individual remedial work;

b) supplementary reading projects;

c) an essay to be completed by the end of the simulation project (this assignment is particularly suitable for those students who are not involved in the project);

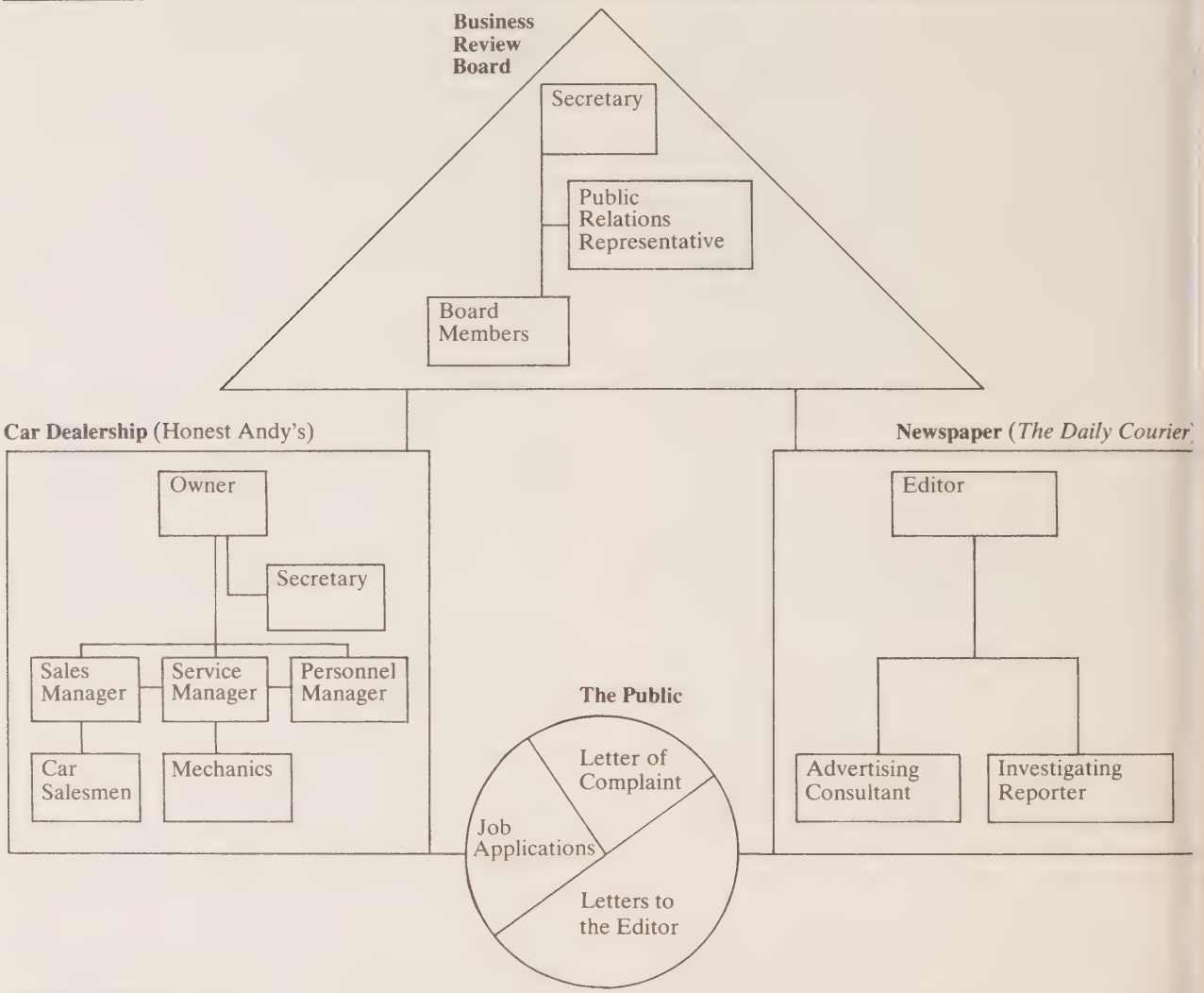
d) field work involving interviews with business people on specific topics and culminating in a written report;

e) writing assignments that provide practice in the forms featured in the project (memoranda, letters, minutes, an editorial, a newspaper article, advertisements);

f) imaginative writing assignments (e.g., excerpts from the diary of the character whose role the student is playing in the project).

Resources

Organization Chart



List of Roles

Business Review Board

- Secretary (Ms. Cynthia Eagleye)*
- Public Relations Representative (Richard Knight or Helen Day)**

Car Dealership Personnel (Honest Andy's)

- Owner (Andrew Pinstripe)
- Owner's Secretary (John Reliable)
- Personnel Manager (Mary Neatly)
- Sales Manager (Sidney Seller)
- Service Manager (Sam Fixit)

Newspaper Personnel ("The Daily Courier")

- Editor of "Action Line" (I. M. Newsworthy)
- Reporter for "Action Line" (R. A. Scoop)
- Advertising Consultant (Sally Friendly)

Individuals

- Applicant for the Position of Mechanic (Joe or Josephine Flatire)
- Applicant for the Position of Mechanic (Sally Radiator)
- Applicant for the Position of Mechanic (Jack or Jaqueline Crankcase)
- Applicant for the Position of Car Salesman (Homer Smooth)
- Applicant for the Position of Car Salesman (Jerry Handshake)
- Applicant for the Position of Car Salesman (Herbert Sincere)
- Unhappy Car Buyer (I. M. Madd)
- "Action Line" Letter Writers (I. M. Sadd, R. Angry)
- Reference Letter Writers (D. Wishwell, D. Telfer)

* The students may wish to invent their own names.

** The English teacher may wish to assume this role.

Sequence of Transactions A

1. (a) On March 1, the owner of the car dealership writes memoranda to the Service Manager and the Sales Manager reminding them of the positions to be filled in their departments (mechanic and car salesman, respectively). He instructs the two managers to write reports describing the kind of person required for each department (qualifications, experience, personal attributes, other relevant requirements).
Delivery: March 2

   (b) Also on March 1, the owner's secretary writes a letter to the Advertising Consultant of *The Daily Courier* informing her of the firm's intention to advertise the two vacancies and a large car sale, and requesting advice. The secretary proposes a meeting to discuss the matter, and suggests a time and date (March 4, 2:00 p.m.).
Delivery: March 2

2. (a) On March 2, the Sales and Service Managers write their reports for the Personnel Manager.
Delivery: March 3

   (b) On March 2, the Advertising Consultant acknowledges the letter from the car dealership by return mail and confirms the appointment on March 4.
Delivery: March 3

3. (a) On March 3, the Personnel Manager makes point-form notes from the two job reports in preparation for the March 4 meeting.

   (b) On March 3, the owner draws up a brief proposal outlining a car sale in preparation for the March 4 meeting.

4. On March 4, the owner and the Personnel Manager discuss the three advertisements (the two for the positions and the one for the sale) with the Advertising Consultant of *The Daily Courier*. The owner's secretary takes minutes and the consultant takes notes for reference.

5. On March 5, the Advertising Consultant prepares the three advertisements.
Delivery (*to secretary of B.R.B.*): March 6

6. On March 7, six potential candidates read the job advertisements and send letters of application to the Personnel Manager (three candidates apply for each position).
Delivery: March 8

7. On March 8, the three managers meet to discuss the letters of application and select the two best applicants for each job. The Personnel Manager writes letters to the chosen applicants setting times for interviews (March 9). (The same letter is sent to all four applicants.)
Delivery: March 9

8. On March 9, the three managers interview the four applicants for the two jobs, taking notes for reference at a future meeting. (The interviews last about eight minutes each.)

9. On March 10, the three managers meet again to discuss their impressions of the candidates and the letters of application (the owner's secretary takes notes). At the end of the meeting, they select a candidate for each job. On March 11, the Sales and Service Managers each write a congratulatory letter to their successful applicant, confirming important details discussed at the interview (salary, starting date, etc.). The Personnel Manager drafts a form letter to the other two applicants informing them that they were unsuccessful and thanking them for their time. (The letters should be as positive as possible.)
Delivery: March 12

Sequence of Transactions B

1. (a) On March 1, the unhappy car buyer writes a letter of complaint to the owner of Honest Andy's.
Delivery: March 2

   (b) On March 1, the editor of *The Daily Courier*'s "Action Line" writes an editorial attacking some of the current practices of car dealers.
Delivery (*to B.R.B.*): March 2

2. (a) On March 2, the owner replies to the letter of complaint.
Delivery: March 3

   (b) On March 2, the unhappy car buyer reads the editorial and writes a letter to the editor of "Action Line" describing the unsatisfactory treatment experienced at Honest Andy's.
Delivery: March 3

3. On March 4, after receiving the letter from the unhappy car buyer, the editor writes a memo to the investigating reporter instructing him or her to interview the owner of Honest Andy's and the unhappy buyer for an article.
Delivery: March 4

4. On March 5, the investigating reporter interviews the owner of Honest Andy's and the unhappy car buyer, together and separately. (The reporter may use a tape recorder or take notes during the interviews.)

5. On March 6, the investigating reporter writes an article for publication.
Delivery (*to B.R.B.*): March 7

Owner of Car Dealership (Honest Andy's)

Duties

1. On March 1, you write a memo to both the Service and Sales Managers reminding them of the position to be filled in each of their departments (mechanic and car salesman). You instruct each manager to prepare a report describing the kind of person required for the position (qualifications, experience, personal attributes, other relevant requirements). You ask them to deliver the reports to the Personnel Manager by March 3.
   Delivery: March 2

2. On March 2, you receive a letter of complaint from an unhappy car buyer. You draft a reply in which you placate the buyer and propose a settlement that you consider fair. (In working out a settlement, the cost to your firm should be an important consideration.)
   Delivery: March 3

3. On March 3, in preparation for a meeting with the Personnel Manager and the Advertising Consultant, you outline some ideas for a major car sale you plan to have the following month.

4. On March 4, you attend the meeting to discuss ways of advertising the car sale. You also discuss the advertisements for the two vacant positions in your dealership.

5. On March 5, you have a meeting with the unhappy car buyer and a reporter for "Action Line" whom the unhappy car buyer has brought along. After considerable discussion, you arrive at a compromise settlement with the buyer. Afterwards, you are interviewed by the reporter.

Owner's Secretary

Duties

1. On March 1, you write a letter to the Advertising Consultant of *The Daily Courier* requesting that he attend a meeting with the owner and Personnel Manager of Honest Andy's to discuss advertisements for a car sale and for vacant positions in the firm. You suggest March 4 for the meeting.
   Delivery: March 2

2. On March 4, having received a letter from the Advertising Consultant on March 3 confirming the appointment, you attend the meeting to take notes.

3. On March 5, you write minutes of the meeting from your notes and deliver them to the secretary of the Business Review Board.
   Delivery: March 6

4. On March 9, you take notes at the meeting at which the three managers discuss candidates for the two positions.

5. On March 10, you write minutes of the meeting from your notes and deliver them to the secretary of the Business Review Board.
   Delivery: March 11

Secretary of the Business Review Board

Duties

1. You pick up and deliver the written materials at the beginning of each day (period) to the appropriate party or parties. (Consult Sequences A and B.)

2. You file all written materials under appropriate headings after they have served their purpose in the sequence of activities.

3. You prepare copies of all written materials for the March 13 meeting of the Business Review Board.

4. You act as chairperson at all Business Review Board meetings and present the written materials for discussion. (The Public Relations Representative will assist you in your duties.)

Personnel Manager

Duties

1. On March 3, you receive two reports, one from the Sales Manager and one from the Service Manager, describing the requirements of the vacant positions in the two departments. You make a point-form outline of each report.

2. On March 4, you attend a meeting with the owner and the Advertising Consultant to discuss the advertisements for the two positions. Using your outline, you inform the advertising Consultant of the requirements of each position and describe the duties involved. (Although you are present while the advertisement for the car sale is also discussed, you do not participate.)

3. On March 8, you meet with the two other managers to discuss the six letters of application that have been received. After careful consideration, you select the four applicants (two for each job) who will be interviewed. You write a form letter to these applicants informing them of the time and place of the interview (March 9).
   Delivery: March 9

4. On March 9, you and the two managers interview the four applicants (each interview lasts approximately 8 minutes). You take notes for future reference.

5. On March 10, you meet again with the other managers to discuss the interviews and letters of application. (The owner's secretary also attends to take notes.) After careful consideration, you pick the two most suitable candidates. You draft a form letter to the unsuccessful applicants (see Sequence of Transactions A) informing them that others have been selected and thanking them for their time.
   Delivery: March 12

Sales Manager

Duties

1. On March 2, you receive a memo from the owner instructing you to write a report describing the ideal candidate for the position of car salesman in your department. In your report, you specify the qualifications, experience, and personal attributes desired, and indicate the salary range you feel would be appropriate.
   Delivery: March 3

2. On March 8, you meet with the other two managers (Personnel and Service) to discuss the six letters of application received. After careful consideration, you select the four applicants who will be interviewed – two for the position of car salesman and two for the position of mechanic.

3. On March 9, you and the other managers interview the four applicants (each interview lasts approximately 8 minutes). You take notes for future reference.

4. On March 10, you meet again with the other managers to discuss the interviews and the letters of application. (Take your notes with you.) After careful consideration, you pick the two most suitable candidates. You write a congratulatory letter to the new car salesman, confirming important details discussed at the interview (salary, starting date, hours, etc.).
   Delivery: March 12

Service Manager

Duties

1. On March 2, you receive a memo from the owner instructing you to write a report describing the ideal candidate for the position of mechanic in your department. In your report, you specify the qualifications, experience, and personal attributes desired, and indicate the salary range you feel would be appropriate.
   Delivery: March 3

2. On March 8, you meet with the other two managers (Personnel and Sales) to discuss the six letters of application received. After careful consideration, you select the four applicants who will be interviewed – two for the position of mechanic and two for the position of car salesman.

3. On March 9, you and the other managers interview the four applicants (each interview lasts approximately 8 minutes). You take notes for future reference.

4. On March 10, you meet again with the other managers to discuss the interviews and the letters of application. (Take your notes with you.) After careful consideration, you pick the two most suitable candidates. You write a congratulatory letter to the new mechanic, confirming important details discussed at the interview (salary, starting date, hours, and whatever else may be pertinent).
   Delivery: March 12

Investigating Reporter for "Action Line"

Duties

1. On March 4, you receive a memo from your editor instructing you to interview the unhappy car buyer and the owner of Honest Andy's on March 5. A copy of the unhappy car buyer's letter to your editor is enclosed. You consider what action would be appropriate.

2. On March 5, you interview the unhappy car buyer, then accompany him or her to the meeting with the owner of Honest Andy's. (Use a tape recorder or take notes during these meetings.) After the unhappy car buyer and the owner have reached a compromise settlement, you interview the owner.

3. On March 6, you write an article about the dispute and its resolution for "Action Line", using the tapes or your notes.
   Delivery (to editor): March 7

Editor of "Action Line"

Duties

1. On March 1, you write an editorial for "Action Line" attacking some of the dishonest practices of car dealers.
   Delivery (to B.R.B.): March 2

2. On March 3, you receive a letter from an unhappy car buyer who is upset about the treatment he or she has received at Honest Andy's. You write a memo to your investigating reporter instructing him or her to interview the owner of the car dealership and the unhappy car buyer on March 5 for "Action Line". You enclose a copy of the unhappy buyer's letter. The article is to be completed and returned to you by March 7.
   Delivery: March 4

3. On March 7, you edit the investigating reporter's article in preparation for publication.
   Delivery (to B.R.B.): March 8

Advertising Consultant

Duties

1. On March 2, you receive a letter from the owner's secretary asking you to attend a meeting on March 4. You write a letter confirming the appointment for delivery on March 3.

2. At the meeting of March 4, you discuss the car sale advertisement and the advertisements for the vacant positions with the owner and his personnel manager and take down their instructions and the data supplied.

3. On March 5, you write the advertisements for the newspaper. The one for the car sale should be illustrated.
   Delivery (to B.R.B.): March 6

Applicant for the Position of Mechanic

Duties

1. On March 7, you receive and read the advertisement for the position of mechanic. You write a letter applying for the position and requesting an interview. (Enclose your résumé.)
   Delivery: March 8

2. If your letter of application proves to be of interest to the advertiser, you will receive another letter on March 9 inviting you to an interview. The place, date, and time of the interview will be specified in the letter.

3. On March 9, you attend the interview.

4. On March 12, you receive a letter informing you whether or not you have been successful.

Applicant for the Position of Car Salesman

Duties

1. On March 7, you receive and read the advertisement for the position of car salesman. You write a letter applying for the position and requesting an interview. (Enclose your résumé.)
   Delivery: March 8

2. If your letter of application proves to be of interest to the advertiser, you will receive another letter on March 9 inviting you to an interview. The place, date, and time of the interview will be specified in the letter.

3. On March 9, you attend the interview.

4. On March 12, you receive a letter informing you whether or not you have been successful.

Unhappy Car Buyer

Duties

1. On February 1, you buy a new car from Honest Andy's. In the weeks that follow, you have several problems with the car and the servicing. On March 1, you write a letter of complaint to the owner outlining your problems and asking for satisfaction.
   Delivery: March 2

2. After reading "Action Line" on March 2, you write a letter to its editor describing your recent unhappy experience with Honest Andy's.
   Delivery: March 3

3. On March 3, you receive a reply to your letter of complaint to the owner of Honest Andy's, but it does not completely satisfy you.

4. On March 5, the "Action Line" reporter contacts and interviews you, then accompanies you to a meeting with the owner. After considerable discussion, you reach a compromise settlement with the owner. In the course of this conversation, the reporter asks a number of questions which influence the owner to give a fairer settlement.

Student Reference Sheet

Letter of Application

Content:

– all important information about applicant that relates to the position applied for (education, experience, personal attributes, references, and so on)

Tone, style:

– tone respectful and objective, yet enthusiastic
– language formal

Format:

– standard business letter format

Letter of Complaint

Content:

– a clear description of the problem
– an indication of why the recipient is responsible
– an outline of the solution proposed

Tone, style:

– tone polite and objective, but forceful and firm
– language formal

Format:

– standard business letter format

Report

Content:

– the important results of the investigation of a particular subject
– the report writer's views on the information presented

Tone, style:

– tone impartial and objective
– language simple and straightforward

Format:

– efficient organization of information to facilitate quick reading, including use of subheadings and lists where appropriate.

Memorandum

Content:

– an outline of facts or instructions for the use or edi fication of co-workers
– information relating to plans, duties, and/or appointments

Tone, style:

– tone factual and objective
– language straightforward and informal

Format:

– concise organization of information for easy reading

Minutes

Content:

– a summary of the proceedings of a meeting, including such details as dates, times, names of participants, names of persons responsible for follow-up, and so forth
– an outline of the important points discussed at the meeting, especially action items and decisions

Tone, style:

– tone objective and impersonal
– language straightforward and precise

Format:

– standard conventional format

Editorial

Content:

– a perspective on a topic of interest to the public at large
– a well-reasoned viewpoint backed up with facts illustrating the writer's position

Tone, style:

– tone assertive and emphatic yet objective and judicious
– language persuasive and precise

Format:

– progressive organization of ideas, arguments, and evidence leading to a stated conclusion

Newspaper Report

Content:

– the results of an investigation or interview
– an account of an incident or confrontation containing all important information (who? what? where? when? why?)

Tone, style:

– tone objective, lively, and dramatic
– language clear and precise

Format:

– logical presentation of essential facts, supplemented with pertinent details and background information

Suggested Activities for Vocational and Occupational English Classes

Suggested Activities for Vocational and Occupational English Classes

Introduction

The following practical suggestions for teachers of vocational and occupational classes form a supplement to the suggestions given on pages 67 to 75 of the Senior Division English guideline. Although both these sections are intended specifically for vocational and occupational students, many of the ideas presented are equally effective with general level classes. Similarly, a number of the suggestions presented in other sections of the guideline and of this resource guide may be adapted for vocational and occupational students. Many of the ideas in this section may also be used with both technical and commercial classes.

Unit 1: Developing Poetic Skills and Techniques

General Approach

There is no simple prescription for motivating students to write poetry, but there are a variety of ways in which teachers can involve their students in the poetic process. Whatever the specific approach used, students should be discouraged from aiming for a preconceived product, as developing spontaneity is a prime objective. Students should be encouraged to discover that a poem has a way of finding its own direction in the making, as Merrill More suggests in the following lines:

> I've never written the poem that I intended
> The poem was always different when it ended.[1]

Perhaps the best contribution teachers can make is to help the students enjoy poetry by exposing them to many different types of poems, by providing them with opportunities to imitate and experiment, and by unobtrusively offering encouragement and specific suggestions.

The best poems produced by the students can, with their permission, be compiled into a class anthology and placed in the school library for future reference. The most outstanding examples might be submitted to such outlets as Scholastic Magazines (Scholastic-TAB Publications, 123 Newkirk Road, Richmond Hill, Ontario), the school yearbook, and some local publications. Seeing one's work in print can serve both as a reward for past effort and as an incentive to continued involvement in the poetic process.

The following poems were written by students in a vocational and occupational English course. They are the result of patient effort, coupled with teacher guidance, and careful revision. Like so many of the good poems written by students, they are rooted in personal experience and deep feeling. They ring true, and deal with some fundamental aspects of human existence, man's essential aloneness and his need for love.

Private World

baked in an enamelled world of privacy
I weep
I rage
I storm
yet on the outside I'm
smoothed
controlled
quieted
please do not come too close
enamel chips so easily

Friendship

My friend, George Black,
he was sick awhile ago.
I wonder how he felt
cooped up in the hospital.
Before his operations,
was he nervous, scared?
I wonder how he felt
when he went home for the first time –
But one thing about George,
he never stays down.
When I walked into the school
I knew he was there; out in the
hallway was his mop and pail.
He said, John! I said, George!
And we clasped each other's hand
in friendship.
Swingin' George was back again.

By engaging in some of the activities that follow, students will discover that to write well they need to pay careful attention not just to what they say but to how they say it. In any kind of writing, compression of thought, concreteness of expression, use of figurative language, and sensitivity to the sound of words are important, but in poetry these aspects of writing are even more significant.

Because students generally feel more comfortable with prose than with poetry, each of the activities below begins with warm-up exercises in prose. The activities are challenging enough to meet the needs and abilities of Grade 11 students, but are also brief and varied enough to be used, with minor adaptations, in Intermediate level classes. These activities, which can be approached in the spirit of fun, lead to the development of the various skills used in writing poetry.

1. "Literature: The God, Its Ritual", in *Some Haystacks Don't Even Have Any Needles*, edited by S. Dunning, E. Leuders, and H. Smith (Glenview, Ill.: Scott, Foresman, 1969).

Activities

1. This first set of activities focuses on techniques of *compression.*

a) Distribute copies of selected newspaper articles and ask the students to write headlines that capture the essence of the articles.

b) Ask the students to compose a classified ad or a telegram containing all the essential information given in a selected passage.

c) Have the students condense a news story to a one- or two-line synopsis which could appear on the front page of a newspaper.

d) Have the students revise one another's paragraphs to eliminate unnecessary words. In the following example, the device of parallelism has been used to compress a passage from a student's composition on "respect".

The original passage read as follows:

> There are different ways to show respect to other people. We could show respect to other people by showing I trust them. Second, you can show them they can depend on you by being on time. Thirdly, by not arguing over little things. Fourth, help the other person if he's stuck with things like homework.

The class compressed the passage into a single statement:

> We show our respect for other people by letting them know we trust them, being on time, not arguing over little things, and helping them out.

e) Prepare a deliberately wordy paraphrase of a prose passage or a stanza from a poem such as Robert Frost's "Stopping by Woods on a Snowy Evening". Have the students reduce the number of words and then compare their version and the paraphrase with the original passage.

f) Select successive drafts of published poems which show evidence of compression. Have the students discuss the ways in which poets compress their ideas.

g) Have the students experiment with typographical and concrete poems; for example:

Raindrops

```
                g
                l
      R a i n d r o p s
      a   d   o   g   a
g l i d i n g   n   s l i d i n g
n   n   s       i       l
d o g   l       n       o
r       i       g       o
o       i               m
p a d d i n g            i
s       i               l
        n
        g l o o m i l y
```

Show the film *Concrete Poetry* (Pyramid Films, 12 minutes, colour) and discuss ideas for further creative writing.

h) Have the students write haiku poetry (refer to the unit on this verse form, p. 146).

2. Joseph Conrad, whose writings offer some of the most powerful examples of the impact of *concreteness* in literature, wrote eloquently of the writer's need to involve the reader's senses: "My task . . . is, by the power of the written word to make you hear, to make you feel – it is, before all, to make you see."

The more words appeal to the senses, the more likely they are to penetrate the reader's emotions. Advertisers are well aware of this fact. The following activities help to develop the habit of selecting concrete and specific words, rather than abstract and general terms.

a) Provide a list of abstract nouns such as *happiness, freedom, loneliness,* and *bravery*, and have the students provide sensory details that suggest these qualities in specific circumstances from the point of view of various people. For instance, in response to "Freedom is . . . " students might say "basking in the golden sun on the warm, white sand at Wasaga beach" or "crawling under barbed wire past the last border guard in the dead of night".

b) Ask the students to use specific details as substitutes for adjectives. "Joe was angry" might become "Joe took the page from his notebook, rolled it in his hand, threw it at the waste basket, and ran out of the room." Students might then be asked to use more forceful verbs; for example, "Joe ripped the page from his notebook, crumpled it in his clenched fist, hurled it at the waste basket, and stomped out of the room, slamming the door behind him."

c) Ask the students to think of a particular place or time such as a ballpark, a restaurant, a swimming pool, autumn, Christmas Eve, Hallowe'en. Have the students build a list of descriptive details. Later, the students might shape their selection of details into a poem.

The following is an example of a poem written by a student at the conclusion of an exercise of this kind.

Racetrack

Shoving, pushing bettors
Elbows in the ribs
Sardines in a can
Long lines at wickets
Stale tobacco smoke
Soggy, salty french fries
Brassy, fake trumpet
"And there they go"'
Single file at the curve
Pile up at the three-quarter pole
Flashing red light
"Dummy!"
Yelling, shouting, screaming
snorting, wheezing, pounding hooves.
Sickening smell of hotdogs
and sweaty horses
"Ran like a dog!"
Ripped up tickets
Mumbling, grumbling
Racetrack.

d) Have students write cinquains for posters which can then be displayed in the classroom.

A Syllable Cinquain

1st line: a noun	kittens	*2 syllables*
2nd line: two adjectives describing the noun	furry, cuddly	*4 syllables*
3rd line: three action verbs describing the noun	purring, pouncing, playing	*6 syllables*
4th line: a four-word line expressing a feeling about the noun	So innocent and mischievous	*8 syllables*
5th line: the noun repeated or replaced by a synonym	kittens	*2 syllables*

A Variation:

winds
gusty, bitter
howl, moan, shriek
How I hate them!
winds

3. Comparing the unfamiliar to the familiar usually enhances understanding, and greater impact and freshness may be achieved by juxtaposing two elements not normally associated with each other. The following exercises have been designed to increase students' competence in the use of the technique of comparison.

a) Have the students rewrite cliché similes, spontaneously jotting down the ideas that spring to mind; for example:

– runs like a deer	– runs like *a trail bike jammed full throttle*
– as stubborn as a mule	– as stubborn as *a fencepost anchored in cement*

Have the students select the similes that they think are most effective.

b) Have the students describe an emotion using similes that touch upon each of the five senses; for example:

Fear
Fear is white.
It sounds like the screech of chalk
on a blackboard.
It tastes like aspirin tablets
caught in the throat.
It feels like ice,
And smells like burning rubber.

c) Ask the students to compose metaphors and use personification to describe the sounds of:
– a well-tuned engine
– a special type of racing car
– a saw cutting wood
– steam escaping from a valve
– a loud wind in the night
– a fire engine's siren
– a car braking

d) Have the students write a narrative for young children employing the technique of personification. The students could examine fairy tales and other types of writing for young children before starting on their own stories or poems. (The best stories and poems could be read by the authors to pupils in a neighbouring elementary school, or they could be sent to a teacher in a neighbouring elementary school for reading to the pupils.)

e) Prepare short sketches or stories containing clichés and ask the students to rewrite them, eliminating the clichés and introducing original comparisons that convey the descriptive details and action. The students might rewrite the following passage as a starter.

> . . . We had reached the middle of the cornfield when a voice roared, "Stop or I'll shoot." We hit the ground and made a beeline on all fours away from the voice. Kaboom! Huffing and puffing, I began to shake like a leaf. I could feel Joe shaking in his shoes beside me. His knees were knocking. He looked as if he had just seen a ghost. "What do w-w-we do n-now?" I couldn't answer. My heart was in my mouth. My teeth were chattering. I was petrified and scared stiff.

f) Ask the students to write couplets containing visual images. Motivation for the activity might be generated by having the students collect a wide range of pictures, sort them into pairs, and think up imaginative couplets linking the two visual images. The students could also collect and discuss examples of memorable couplets containing striking images; for example:

> The apparition of these faces in the crowd
> Petals on a wet black bough.
> (Ezra Pound, "In a Station of the Metro")

4. The suggested activities in this section are designed to develop the students' sensitivity to the *sounds of words* and the poetic effects created by the calculated use of harsh and soft consonants and long and short vowel sounds.

a) Have students collect sentences containing words that have harsh-sounding consonants, or distribute a mimeographed sheet of such sentences, headlines,

and/or lines of poetry; for example:

Car Crash Kills Six
Rock King Is Dead

Break, break, break,
On thy cold grey stones, O Sea!
(Tennyson, "Break, Break, Break")

Over the cobbles he clattered and
clashed in the dark inn-yard.
(Alfred Noyes, "The Highwayman")

. . . the foxes on the hills barked
clear and cold
(Dylan Thomas, "Fern Hill")

After the students have underlined the harsh consonants and determined each writer's purpose in using them, they may try their hand at writing headlines or sentences containing harsh-sounding consonants.

b) Develop a list of words containing pleasant-sounding consonants and consonant blends. Ask the students to compile lists of words containing pleasant-sounding consonants. Have the students work in pairs.

c) Display and discuss excerpts from lyrical poems and lyrical lines from advertisements on the overhead projector; for example:

Smooth, mellow, wholesome Adam's ale.

Life has loveliness to sell.
(Sara Teasdale, "Barter")

All the sun long it was running,
it was lovely, the hay
Fields high as the house, the
tunes from the chimneys . . .
(Dylan Thomas, "Fern Hill")

d) Develop with the class a list of words having short vowel sounds. Have the students write a sentence that moves quickly and suggests a definite mood or feeling, using words from the list. Classic examples of the effect of short vowel sounds can be found in collections of nursery rhymes and popular children's verses; for example:

Peter Piper picked a peck of pickled peppers.

e) Compile on the blackboard a list of words that have long vowel sounds. The students can select words from the list and write sentences that move slowly and that convey sadness and melancholy; for example:

The long day wanes: the slow
moon climbs: the deep
Moans round with many voices. . . .
(Tennyson, "Ulysses")

f) Have students suggest words they would use to produce the sound of:
– a brook flowing over stones
– the wind blowing through dry grass
– rain falling on a roof
– logs burning in a fireplace
– a gale howling on a winter's night
– Chinese chimes touching in a breeze
– metal hitting metal

g) Examine lyrics from popular songs and have the students write their own lyrics. The students could be asked to bring recordings of the music to class.

Refer to the unit on poetry, pages 144–53, for additional activities related to writing poetry.

Unit 2: Using the Local Newspaper to Develop Basic Writing Skills

General Approach
A community's daily newspaper deals with local events and is written in language that is easy to understand. Thus it can be a particularly appropriate and useful resource for students with low reading ability.

Motivation plays a key role in the development of students' writing abilities. As the American educator Horace Mann once stated: "Trying to teach a student without first motivating him is like hammering on cold iron."

Newspapers offer a rich variety of topics and points of view, and variety is one key element in motivating effective writing. Newspapers provide many models of different kinds of writing; typical items of content include reports of international, national, and local news; editorials on issues of current interest; political commentaries; classified advertisements; reports of sports events; death notices; social notices; feature articles on various topics; weather forecasts. Such items provide useful triggers for discussion, debate, role-playing, simulations, projects, independent study, research, and interviews, all of which can be designed to lead to a variety of integrated reading, speaking, listening, and writing activities.

Activities
1. Select appropriate news stories and cut off the headlines. Distribute copies to the students and have them write appropriate headlines. When the students have finished, read out the original headlines and have them compare these to their own efforts, focusing both on impact and effectiveness of phrasing.

2. Use headlines as topics for short narratives. The students might be asked to tell the story from the first-person point of view: "Hostage survives 5-day ordeal."

3. Ask the students to choose partners. One partner assumes the role of an action-line reporter, the other of a person with a complaint. The students suggest and explore several real or fictitious problems, select one they are interested in pursuing, then improvise an interview between the action-line reporter and the complainant. The students may tape the interview if they wish. Following the interview, the student who has assumed the role of the complainant composes a letter of complaint describing the problem and asking for the action-line reporter's assistance in resolving the issue. The reporter in turn prepares a suitable commentary for publication in the newspaper's action-line column. The students may wish to examine actual samples of such letters and commentaries taken from newspapers.

4. Divide the class into groups. Have each group prepare either a radio or a television newscast based on events in the paper.

5. Select a controversial issue of interest to the students (e.g., raising or lowering the age when students are allowed to drive a car, or raising or lowering the drinking age) and have them prepare for a debate on the issue. (Refer to the unit on the informal debate, pp. 164–66.)

6. Arrange for students to see a play or a movie related to a book on the course and have them write a review of it.

7. Have students discuss the six questions asked by the newspaper reporter in writing a news story, with specific reference to selected news stories. Following the discussion, have them write their own news stories or articles on a recent event in the community.

8. Select an editorial to which students can respond in a letter to the editor. The letter can be written cooperatively so that all students are given an opportunity to learn the form and style of an effective letter to the editor.

9. Select an editorial that illustrates the development of a logical argument. Have the students discuss the techniques by which the writer achieves a logical development.

10. Have students write an editorial on some issue of concern to them using the following organizational pattern:
– statement of issue in paragraph one
– arguments for or against in paragraph two
– a positive suggestion in paragraph three

11. Have students follow a commentator's column over a period of time to identify bias in the development of a point of view and to examine the type of language used in biased writing.

12. Have students read and discuss selected feature articles. Have them write a feature on some public figure in the community, a neighbourhood "character", or a friend. (The profile should include information about the person's background, contributions to the community, interests, hobbies, and other items of human interest.)

Before they write the feature, the students may need to review some of the techniques of interviewing. They should:
– contact the person to arrange a time and place convenient to him or her, and explain the purpose of the interview;
– give some indication of the general areas to be probed;
– make an attempt to learn something about the person before the interview takes place;
– prepare a list of questions to be asked;
– take notes during the interview or tape the interview if the person does not object.

Resource Kits

The *Toronto Star* and *The Globe and Mail* publish kits of instructional materials for the use of students and teachers. The *Toronto Star's* resource kits are made available by the newspaper's Educational Services Department to teachers in the Metropolitan Toronto area who plan to order a class set of newspapers for instructional purposes. *The Globe and Mail* produces two kits, *The Newspaper in Education* and *The Newspaper in Education – Reading,* and a variety of reprints from 1860 to the present. These resource kits may be purchased separately, but as in the case of the *Toronto Star* kits, they are provided without charge to schools that plan to order class sets of newspapers for instructional purposes.

Unit 3: Developing the Ability to Write Humorous Sketches

General Approach

Many of the activities in this unit involve co-operative writing; others require the student to work alone. Both approaches offer definite advantages. Group writing naturally invites brainstorming and thus encourages spontaneity and creative thinking. It also allows students to share and test points of view and debate issues in an effort to crystallize their thinking. Independent writing teaches the student to rely on his or her own originality and to develop initiative.

The success of this unit depends in part on the teacher's giving the students a wide choice of topics. The opportunity to exercise personal preference motivates the student and generates the kind of commitment needed to achieve success.

Activities

It is understood that the teacher will deal with only one or two of the following activities, in keeping with the interest and maturity of the students.

1. Have students read James Thurber's short story "The Secret Life of Walter Mitty" and write a series of episodes in which the main character escapes from a boring situation through comical daydreams.

2. Have students read "Who Flang That Ball" in J. MacDonald and R. Shephard's *Grammar Is* (Thomas Nelson, 1974) and describe a baseball game from the point of view of someone who knows nothing about baseball.

3. Have students write the script for a skit that can be performed at a school assembly. R. Fontaine's *Humorous Skits for Young People* (Plays Incorporated, 1970) might offer useful ideas and models.

4. Have students listen to and discuss various recorded comedy sketches. Bill Cosby's "I Started Out as a Child" (Warner/1567) might be a particularly appropriate choice. Following the discussion, have them write a short comic sketch highlighting aspects of life as a child, as a student, or as a teenager. (Since some comedy sketches contain coarse language, they should be previewed before they are used in the classroom.)

5. Have students write a script for a short film (three to five minutes) in which various techniques are used for comic effect. The following materials may be useful as preparation and inspiration: *Basic Film Terms: A Visual Dictionary* (Pyramid, 15 minutes, colour); *Special Effects* (Pyramid, 14 minutes, colour); *Life Times Nine* (Pyramid, 15 minutes, colour); some of the short comedy classics featuring the great comic artists of the past (Blackhawk Films, The Eastin-Phelan Distributing Corporation, Davenport, Iowa 52808); and *The Railrodder* (National Film Board, 25 minutes, colour) starring Buster Keaton.

6. Have students write the dialogue for a scene in a situation comedy.

7. Have students write a parody of a television program such as "Front Page Challenge" or "To Tell the Truth".

8. Have students write a parody of a poem.

9. Have students read Richard Armour's *It All Started With Columbus* (Bantam Books, 1963) and write a humorous sketch of a Canadian historical event.

Personal Notes

This section has been developed specifically for a Grade 11 occupational class but may easily be modified for general level students.

Objectives
The following activities have been designed to provide students with an opportunity to:

– appreciate the importance of completeness, clarity, and accuracy of information in written messages;
– write various kinds of personal notes and appreciate the importance of legibility in handwritten communication;
– follow specific instructions given in writing.

Procedure
1. Discuss with the students some reasons for the widespread use of notes in everyday life. Extend the discussion to the use of memoranda in the business setting.

2. Prepare an outline of a "typical" domestic situation and distribute copies to the class; for example:

> The time is 6:35 p.m. on a snowy winter evening. Marilyn and George Burns are expecting out-of-town guests, Steven and Carolyn Allen, for supper at 7:00 p.m. Marilyn is preparing the meal. George telephones to say that his car has broken down and asks Marilyn to pick him up. The return trip will take three-quarters of an hour if no problems arise. Marilyn agrees to leave in ten minutes' time. There are no close neighbours with whom a verbal message could be left, so Marilyn decides to leave a note for the Allens.

3. In groups, the students discuss the information that should be included in the note and the reasons why that information is important. The message should be as brief as possible since Marilyn has little time to write it.

4. Each student composes a note. Another member of the group reads it and comments upon it. If warranted, the writer revises or rewrites his or her note.

5. Some of the notes may be put on the board for the class to analyse and discuss. Others may be read aloud and commented upon.

6. Through discussion, the students determine the features of a well-written note. The teacher asks a student to write these on the blackboard and instructs the other students to make whatever notes they consider helpful.

7. In groups, the students discuss the good points and shortcomings of three or four notes. One member of each group presents the group's comments to the class.

8. Each student is given a package of notes, several sheets of paper, and a memorandum instructing him or her to: a) evaluate some of the notes; b) improve some of the notes; and c) write notes in response to some of the notes. The instructions should be as clear, as specific, and as complete as possible, so that there will be no need for students to ask questions about the assignment. The students should be told that the purpose of the exercise is to carry out an assignment according to written instructions. The students may wish to read and comment upon one another's work before submitting it to the teacher for reading and, possibly, evaluation. If the work is to be evaluated, the criteria to be used should be included in the instructions.

Follow-up assignments for students
1. Write a thank-you note using a commercially produced note card.

2.Make your own note card and write a get-well note to a friend.

3. Write an invitation to a party.

4. Write a note accepting an invitation to a wedding.

5. Imagine that you are trapped in a place that is difficult to find, and that your only hope of escape is to notify someone of your whereabouts. Write a note giving directions to a would-be rescuer.

Classified Advertisements

This section has been developed for Grade 11 and 12 vocational and occupational classes, but is also suitable for students in the general program.

Objectives
The following activities have been designed to provide students with an opportunity to:
– become familiar with the classified advertisements section of the newspaper and various types of advertisements;
– identify the characteristic features of an effective advertisement;
– compare various types of advertisements.

Procedure
1. Distribute copies of a newspaper to the class and have the students examine and discuss the classified advertisements section. Some of the advertisements may be read aloud. The students might enjoy speculating on the story behind some of the advertisements and commenting on the diversity of items.

2. Have the students discuss the purpose of various advertisements (e.g., to sell a car, to recruit competent employees, to locate a lost article, and so on). Then have the students analyse the techniques (opening words, clarity, brevity, emphases) and devices (size of type, placement) used to attract the reader's attention. Students may wish to cut out some of the most effective advertisements and place them in their notebooks for future reference.

3. Ask the students to look up advertising rates in the newspaper and then have them determine the cost of several advertisements.

4. Distribute copies of an ineffectual, verbose advertisement and ask the students to reduce it to as few words as possible (the number of words may be specified), working individually or in small groups. (The students may find it interesting to figure out the cost of the two versions.) The most effective short versions may be written on the board for detailed analysis by the class.

5. Outline a series of situations that might prompt an advertisement (e.g., "You wish to buy a dog", "Your brother and sister-in-law are looking for a small apartment downtown") and ask the students to find the best advertisement covering the situation in a particular issue of a newspaper. The students could read their choices to the class.

6. Outline a series of situations that might prompt an advertisement and ask the students to write the advertisements for the newspaper. If any of these are to be evaluated, the criteria should be discussed with the class when the assignment is given.

Follow-up assignments for students
1. Study the classified advertisements section in two different newspapers (one of these may be the newspaper examined in class). Compare the two sections, describing similarities and differences in the treatment of specific topics.

2. Select the best advertisement from a specific section of the classified advertisements section of a newspaper. Write a brief paragraph explaining why you think it is the most effective advertisement.

3. Find an unusual or intriguing advertisement and write the story that could have prompted it.

4. You are a real estate salesman who has not made a sale for some time. Write an advertisement in which you attempt to sell a large, older house.

The Letter of Application, the Résumé, and the Job Interview

Objectives
The following activities have been designed to provide students with an opportunity to:

– review the conventions applied in writing business letters;
– look at themselves as prospective employees;
– write a résumé;
– write letters of application;
– prepare for a job interview.

Procedure
The exercise described in step 1 is useful in preparing the student for writing the résumé and the letter of application.

1. Divide the class into small groups and have each student tell the group something about himself or herself. (A list of guiding questions may be prepared ahead of time.)

Following this oral exercise, distribute copies of the questionnaire on this page and ask the students to answer the questions in writing, giving each one careful thought and consideration.

Many other questions may be added to the list. The idea is to encourage the students to look at themselves honestly in preparation for writing about themselves and presenting themselves in a job interview.

The students may keep the answered questionnaire for future reference.

A Self-Discovery Checklist: A Preparatory Step in Selecting Work Experiences

1. What kind of work would you most like to do? Why?

2. What particular talents or qualities do you bring to this field of work?

3. What kind of work would you least like to do? Why?

4. If you could not find the kind of job you indicated in (1), what other types of work would you be prepared to do? (Identify these in order of preference.)

5. Are there any types of work that you definitely would not or could not do? Give your reasons (e.g., health problems could be a factor).

6. Are there any conditions that would make otherwise agreeable work very disagreeable to you (e.g., irregular hours, shift work, close supervision)?

7. What do you expect of your employer?

8. What do you expect of your fellow-workers?

9. What do you think an employer will expect of you?

10. a) What work have you already done successfully? What factors account for your satisfactory performance?
b) What work have you done unsuccessfully? What factors account for your lack of success?

11. What are your long-range plans for the future? What kinds of experience do you want your present work to provide in view of such long-range plans?

12. In which subjects in school have you been most successful?
To what factors do you ascribe your success in these areas?

13. In which subjects have you been least successful? To what factors do you ascribe your lack of success in these areas?

14. Do you have any hobbies? If yes, describe them and explain what motivates you to pursue them.

15. Have you done any volunteer work? If yes, describe the work you have done and give your reasons for undertaking it.

Representatives from business, industry, and Manpower might be invited to speak to the students at this point. The students could compose the letters of invitation and, later, the letters of thanks. They might also discuss and draw up lists of questions to be asked.

2. Distribute copies of a résumé and discuss its purpose and format with the students. Following the discussion, ask each student to prepare a rough draft of his or her résumé from the questionnaire and hand it in for comments. After revision, the students may type their résumés for future use.

3. Record some of the students' résumés (do not use names) and have the students discuss them in detail from the point of view of potential employers.

4. Obtain some print-outs from your local Manpower office and have the students read them for information about local employment opportunities, specific job requirements, and salaries. Have the students select positions that they think they could fill and record the data for the writing of letters of application in subsequent lessons.

5. Discuss other means of obtaining information about job opportunities and finding out about vacancies (e.g., visits to personnel offices, tips from friends or acquaintances, and so on).

6. Have the students write a letter of application for the position selected in step 4. Refer to "Program Suggestions for Teachers of Business and Technical English Courses", pp. 184–209.

7. Discuss the function of the job interview with the students. The impact of such factors as personal appearance, punctuality, poise, preparedness, and articulateness should be discussed in detail. The ways in which an individual's values, expectations, and general attitude towards the job are revealed in his or her questions and answers should likewise be explored. Discussion of the communication that takes place through the unconscious use of body language may also prove meaningful in this context.

8. Conduct a demonstration interview for the class using selected students, or arrange for a qualified business person to conduct demonstration interviews.

9. Have the students interview one another, keeping in mind all the factors discussed in the previous step. The interview may be taped for future discussion, or interviewer and interviewee may be asked to complete an evaluation sheet immediately after the meeting.

Other business letters
Assignments designed to give students practice in writing other types of business letters (letters requesting information, letters providing information, letters inviting and thanking speakers) are also very useful for students in vocational and occupational English classes (refer to the unit on the business letter on pp. 194–97).

Forms

Objectives
The following activities have been designed to provide students with an opportunity to:

– learn to read various kinds of forms and to complete them accurately, thoroughly, and legibly;

– learn to design forms for specific purposes.

Procedure
1. Discuss the function of the "application for employment" form with the students. The importance of completing such forms accurately and legibly should be stressed.

2. Distribute copies of an application for employment form. (Such forms may be obtained from local firms and used with their permission. *Forms in Your Life* by Thomas F. Elrick and Lesley Wyle [Globe/Modern Curriculum Press, 1976] contains an assortment of useful forms.) Read and discuss each item on the form fully with the students, exploring possible answers. When the students have examined each section to their satisfaction, have them complete the forms and hand them in for checking.

3. After the application forms have been returned to the students and corrected or rewritten (if necessary), distribute copies of a different application-for-employment form. Have each student complete the form, hand it to a reading partner for checking (accuracy, completeness, and legibility should be prime criteria), correct it if necessary, and hand it in for checking and, possibly, evaluation. The application forms may eventually be filed in the students' notebooks.

4. Have the students suggest situations in which forms would be useful (e.g., in recruiting babysitters) and then have them determine the kinds of information that should be solicited in each case. Following this preliminary discussion, divide the class into small groups and have each group draw up a model form for a specific situation.

5. Provide the students in each group with copies of the model forms drawn up by the other groups and have them comment in writing on the suitability of each form. The best form may be reproduced and filed in the students' notebooks.

6. Discuss the widespread use of forms and the reasons for this phenomenon. The possible consequences of failing to complete a form accurately, thoroughly, and legibly may also be examined. (Such matters as using a non-smear pen, having a pen with which to fill out an application-for-employment form, and knowing where to obtain various forms might be considered briefly.)

The students should be given some practice in completing forms of various kinds throughout the Senior years.

Additional Assignments

Business letters

1. Write a letter inviting a speaker to your school and explaining how he or she can get to your school by means of public transportation.

2. You have purchased a mini-calculator to help you with your mathematics homework. It cost $16.95 and broke after one week of use. You tried to return it to the store but the clerk claimed you had broken it and refused to make any adjustment. Write a letter of complaint to the manager of the store.

3. You have purchased a used car from an authorized dealer and received a Certificate of Mechanical Fitness. Six weeks after the transaction your brakes ceased to function properly. A mechanic told you that they needed relining and that there were other defects in your car. The dealer refused to compensate you for the cost of remedying these defects. Write a letter to the Ministry of Consumer and Commercial Relations outlining the terms of the transaction, the defects found, and the reply of the dealer to your request for compensation.

4. You stayed in a hotel for two nights. The second day of your stay you returned to your room to find that your overcoat was missing. You spoke to the employee at the desk who said that he would see what he could do. You enquired again later that night and the following morning when you were checking out, but received no satisfaction. You asked to see the manager, but were told that he was out of town. Write a letter to the manager, supplying all the details and asking for restitution.

5. Write a letter to the editor of a newspaper on some matter of concern to you.

Various writing and language-study assignments

The students should be encouraged to write frequently and to undertake a variety of writing assignments. Their best work can be displayed in the classroom or other prominent locations. If the classroom contains helpful reference books and interesting magazines and brochures, the students will be encouraged to use them.

1. Cut out a photograph of two people from a newspaper or magazine. Write a dialogue suggested by the photograph.

2. Read the official government driver handbook and summarize sections of it concisely.

3. Visit a traffic court and write a report on the visit. Discuss the role and functions of the various members of the court. (A lawyer or police officer might be asked to speak to the class and answer questions on matters pertaining to the traffic regulations.)

4. You receive a pair of glasses in the mail from some mysterious source. When you try them on, you discover that you can see into the future. Describe what you see.

5. Cut out cartoon strips that contain no dialogue from newspapers or magazines. Write the dialogue and narrative links suggested by the pictures, paying particular attention to the proper use of quotation marks.

6. Select a classmate for a partner and take turns dictating to each other short passages of prose containing words that you need to learn to spell.

7. Prepare "how to" booklets on topics of your choice; for example: "How to replant indoor plants", "How to make omelettes", "How to become a better reader", "How to change a tire". The booklets may be humorous or serious in tone, and may be illustrated.

8. Rewrite the following sentences concisely. Make sure that all the essential information is included in the condensed version.

a) Please do not climb this fence onto the subway tracks because you may be electrocuted.

b) Please wear safety equipment on this building site to avoid serious accidents.

c) If your intended destination is Montreal, please take the next exit that will enable you to travel in a northerly direction.

d) If you discover that fire has broken out in this building, please pull the handle labelled "fire".

e) During a thunder storm you may be tempted to seek shelter under a tall tree, but at no time should this be done because you may be struck by lightning and seriously injured.

f) At no time should explosive, inflammable, corrosive, or poisonous substances be left where children can handle them.

g) It is important to save fuel, so please make sure that all the lights have been switched off if you are the last person to leave this room at the end of the day.

h) Passengers who board a bus with standing room only have a tendency to stand near the front and centre doors, but it would be better for everyone if they would move as far from these locations as possible and so avoid blocking exits and entrances for passengers leaving and boarding this vehicle.

i) If you should feel the temptation to light up a cigarette while you are riding on this elevator, please refrain from doing so as it constitutes both a fire hazard and a danger to your health and that of other passengers.

9. Obtain income statistics for a typical occupational classification and create a hypothetical person who earns his or her living in this occupation. (Specify such details as sex, age, marital status, hobbies, and other life-style characteristics.) Obtain a blank income tax form from the local post office or federal income tax office and fill in all the required information, using the data you have provided for your hypothetical person. (You may wish to undertake this project in collaboration with a classmate.)

Revenue Canada provides a kit of learning materials for secondary school teachers of English, economics, law, consumer studies, home economics, and other social science and business subjects. The English teacher may adapt some of these activities to the teaching of language skills, or may collaborate with teachers of other subjects on joint study and writing projects. For further information on the tax kit, write to: Information Services Branch, Revenue Canada, Taxation, 875 Heron Road, Ottawa, K1A 0L8.

Unit 5: Using Videotapes to Teach Reading and Writing

Reading is the best way to become a proficient reader. At the same time, videotapes can be used to help reluctant readers to increase their reading proficiency. The Ontario Educational Communications Authority has developed a reading program that systematically leads the student from the visual image to the printed word. Entitled "Video Readers", the program is based on the OECA-produced television series *Almost Home* and has been designed specifically for use with students in occupational and vocational courses.

The "Video Readers" videotapes and booklet are available from: Central Order Desk/OECA, P. O. Box 200, Postal Station "Q", Toronto, Ontario, M4T 2T1.

OECA publishes a catalogue that lists television programs that may be taped for use in the schools. The catalogue may be obtained either from the local board's resource centre or the OECA's central order desk. The *Almost Home* series has particular appeal for teenage audiences. The episodes are suspenseful, feature teenage actors, and touch on a number of topics and issues that are of interest to teenagers and that may be explored in class-wide or small-group discussion.

Tom Grattan's War is another series that has been designed to appeal to teenagers. A specially designed Teacher's Guide and Student Sourcebook enhance the usefulness of the series. (The programs in the series are only available in videotape form.) The project-oriented sourcebook engages the students in an imaginative series of activities designed to develop reading and writing skills.

Teachers who plan to use videotapes to supplement the reading program in their school are advised to involve the principal, a colleague, and the librarian in the planning. The principal may be able to provide help in obtaining the necessary equipment and materials. The librarian may be able to assemble books, cassettes, pictures, and clippings that supplement and reinforce the instructional unit. A colleague who is involved in teaching the same program may be of assistance in previewing video programs, in planning teaching approaches, and in preparing instructional aids. If the timetable permits, it may be advantageous for two teachers to cooperate on a unit of work.

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Basic References

Decisions on spelling, hyphenation, language usage, and other conventions in publications originating with the Ministry of Education were made on the basis of current Canadian usage, as shown in the practice of leading Canadian publishers. The principle generally accepted is that good Canadian usage is a combination of English and American usage.

For spelling, the majority of Canadian publishers accept – with certain exceptions – the rulings of the *Concise Oxford Dictionary*. American spelling is preferred where the English form is becoming obsolete in current usage or where the American form has been generally adopted in Canada. (For details and examples, refer to "Spelling" below.)

For hyphenation, which is considered excessive and lagging behind accepted modern usage in the *Concise Oxford Dictionary*, the *Dictionary of Canadian English* is the preferred authority. The latter's rulings on hyphenation represent a happy medium between the conservative usage of the *Concise Oxford Dictionary* and the more avant-garde practices of American dictionaries.

For Latin abbreviations and the correct forms of commonly used foreign phrases, the spelling of unusual and technical words, place names, proper names, and so forth, the *Authors' and Printers' Dictionary*, published and adopted by the Oxford University Press, is accepted as a companion to the *Concise Oxford Dictionary*. However, for abbreviations of titles, names of organizations, institutions, societies, and so forth, the *Dictionary of Canadian English* is the prime authority as its listings represent the forms officially used in Canada.

For notes and bibliographies, methods of quoting, and other matters of style, *A Manual of Style*, published and compiled by the University of Chicago Press, is the authority widely accepted by Canadian publishers and universities.

For points of grammar, two authorities are generally used, frequently in conjunction: H. W. Fowler's *Dictionary of Modern English Usage* and Frederick T. Wood's *Current English Usage*. The former, probably the most respected authority in the English-speaking world, needs no introduction. The latter is helpful for quick reference, but should be used with discretion as its treatment of topics tends to be general and hence at times misleading. Needless to say, where a conflict exists between the two, Fowler's *Modern English Usage* takes precedence.

In accordance with the foregoing statements, the resource guide recommends the sources listed below.

For spelling:
The Concise Oxford Dictionary. 5th ed. Oxford: Oxford University Press, 1964.

For Latin abbreviations, foreign phrases, proper and place names:
Collins, F. Howard. *Authors' and Printers' Dictionary*. 11th ed. London: Oxford University Press, 1973.

For hyphenation and abbreviations of organizations, societies, etc.:
Dictionary of Canadian English (The Senior Dictionary). Toronto: W. J. Gage Limited, 1967.

For points of style:
A Manual of Style. 12th ed. Chicago: University of Chicago Press, 1969.

For points of grammar:
Fowler, H. W. *A Dictionary of Modern English Usage*. 2nd ed. London: Oxford University Press, 1965.

Wood, Frederick T. *Current English Usage*. London: Macmillan Press, 1963.

The authority for spelling is the *Concise Oxford Dictionary,* except in the very few cases where its rulings conflict with accepted Canadian literary practice. (These exceptions are outlined on the following pages.)

Words ending in "our"
-our is preferred to *-or* where the alternative exists. In certain words – for example, *horror, tremor, pallor, torpor* – it does not. It should also be remembered that not all terminations of *-our* words contain the *u*; some are regarded as coming directly from Latin forms and are spelled accordingly:

colour, colourful, colouring *but* coloration, colorific
honour, honourable, honouring *but* honorary, honorific

Words ending in "re"
-re is preferred to *-er* in such words as: *centre, fibre, manoeuvre, metre, theatre*

Suffix "ize" and "ise" in verbs
It is generally assumed that *-ize* and *-ise* are alternatives (for example, there is a strong British tendency to displace *-ize* with *-ise*, and *-ize* is indiscriminately substituted for *-ise* in American usage), but this is not the case. Their correct use is determined by the origin of the word. The matter is fully dealt with by Fowler in *Modern English Usage.*
-ize When the suffix is pronounced with long *i* and soft consonant, it has almost always come from the Greek "izo", whether directly or through other languages, and should be spelled accordingly. The *z* is therefore correct for the majority of verbs and for all other words that may be formed from such verbs:

civilize, civilization; tranquillize, tranquillizer
pulverize, pulverizable; agonize, agonizing

-ise A small number of verbs with endings pronounced *-ize* are derived from words in which *z* does not occur. These are properly spelled *-ise*, and it is simpler to list them than to state the various principles involved. The following list is not all-inclusive, but contains the most frequently used verbs with endings spelled *-ise* and pronounced *-ize*:

advertise	demise	exercise
advise	despise	improvise
(adviser)	devise	incise
analyse	disfranchise	paralyse
apprise	disguise	premise
arise	enfranchise	revise
chastise	enterprise (now used	surmise
comprise	in *-ing* form only)	surprise
compromise	excise	televise

Words ending in "ce" or "se"
A useful distinction, now ignored in American usage, is that between noun and verb forms in the spelling of the following words:
-ce for the nouns *licence, practice, defence.* (In American usage, the noun is spelled with a final *-se.*)
-se for the verbs *license and practise.* (The adjective *defensible* and the noun and adjective *defensive* also take the *s.*)

Words ending in "l" and the formation of derivatives
The final *l* is treated differently from most final consonants in British, but not American, usage. The following rules cover only those cases where British and American spellings differ – that is, where alternatives exist.

a) In inflections and derivatives of words ending in a single *l,* the *l* is doubled. (There are a few exceptions to this rule, some of which are outlined below. For a full treatment of the topic, consult Fowler, *Modern English Usage.*)

travel, travelled, travelling, traveller
equal, equalled, equalling
tranquil, tranquillity, tranquillizer
jewel, jewelled, jeweller

b) Before *-ment*, the *l* is not doubled:

enrolment, instalment, fulfilment

c) The simple form of a good many verbs vacillates between *-l*, and *-ll*, and no rule is possible that will secure the best form for all words and not conflict with the prevailing usage for some. However, in British usage, there is a tendency to double the *l* if *a* precedes (the great exception here is *appal*) but to keep it single if another vowel, especially *i*, precedes.

enthrall, befall, install (also U.S.)
distil, instil, fulfil (U.S. distill, instill, fulfill)
enrol, annul (U.S. enroll, annul)

d) Derivatives and compounds of words ending in *-ll* sometimes drop one *l*:

skilful (U.S. skillful)
wilful (U.S. willful)

Words ending in mute "e"
When a suffix is added to a word ending in mute *e*, the *e* is retained before a consonant and dropped before a vowel. This simple rule has few exceptions and is useful for most words that occur in common usage.

acknowledge, acknowledgement, acknowledging
abridge, abridgement, abridging
judge, judgement, judging
lodge, lodgement, lodging
love, lovable, loving
change, changing, changeling
size, sizable, sizing

The chief general exception is that *e* is retained when the soft sound of *c* or *g* is to be preserved, as before *-able* where it would normally be hard:

changeable, noticeable, peaceable

The only other general exception occurs where the *e* must be retained to distinguish the word from another, as in the following:

singeing and singing; dyeing and dying; routeing and routing

Preferred American spellings
The following American spellings are preferred either because the American form is more widely accepted in Canadian usage, as in the case of *program*, or because the English form is becoming increasingly rare in modern usage generally. For example, several of these words are now listed as alternatives in the *Concise Oxford Dictionary*, which constitutes an acknowledgement of their acceptance in current usage, and several (e.g., *wagon, tire, gasoline*) are already listed as preferred spellings in the Oxford *Authors' and Printers' Dictionary.*

anesthesia	encyclopedia	pajamas
coexist	gasoline	tire
connection	inflection	today, tonight
ecology	jail	wagon
ecumenical	medieval	

Other preferred spellings
For the most part, these are words for which alternative spellings are given in the *Concise Oxford Dictionary*. The alternative is preferred in American usage only where so indicated.

all right (*not* alright, sometimes U.S.)
axe (U. S. ax)
biased
buses (U. S. busses)
cheque (U. S. check)
co-operate (U. S. cooperate) *but* uncooperative
disk
dispatch
draft (of men; money; documents)
draftsman
draught (of air; ale; haulage)
fantasy (*but* phantom)
focusing
forbear (U. S. forebear)
forefather
forego (to precede)
forgo (to relinquish)
grey (U. S. gray)
inquire
jewellery (U. S. jewelry)
manoeuvre, manoeuvring (U. S. maneuver)
mould (U. S. mold)
moustache (U. S. mustache)
pedlar (U. S. peddler)
plough
primeval
quartet
reflection (*but* complexion)
sceptic (U. S. skeptic)
syrup
transatlantic

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